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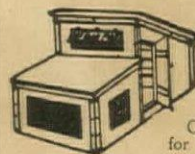
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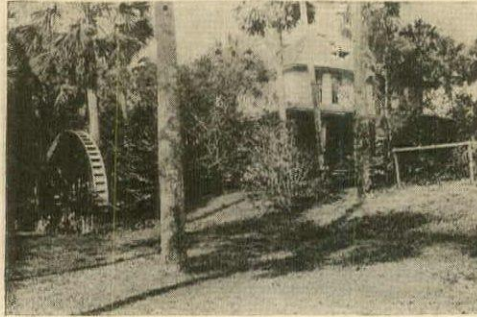
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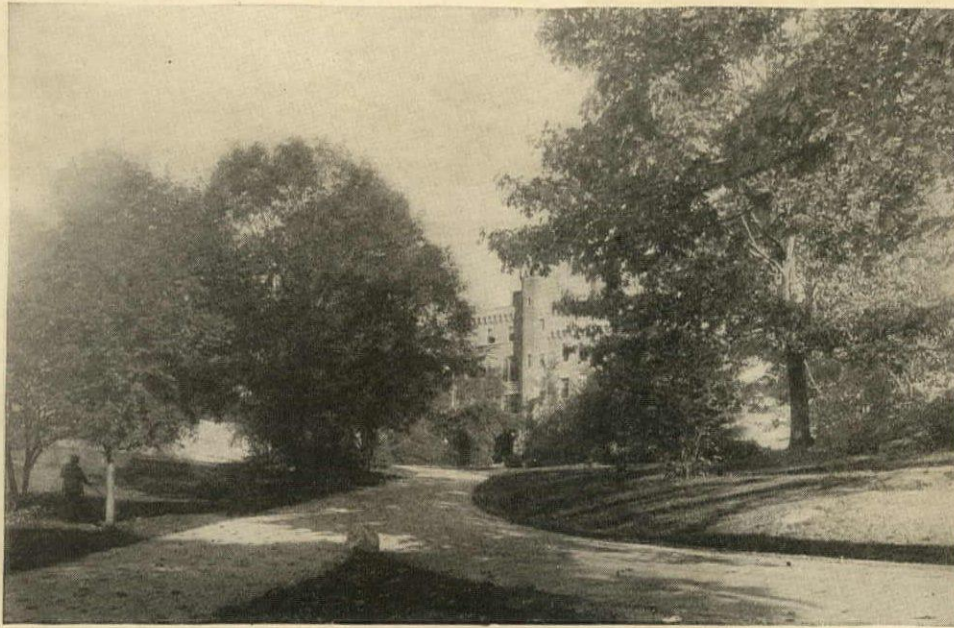
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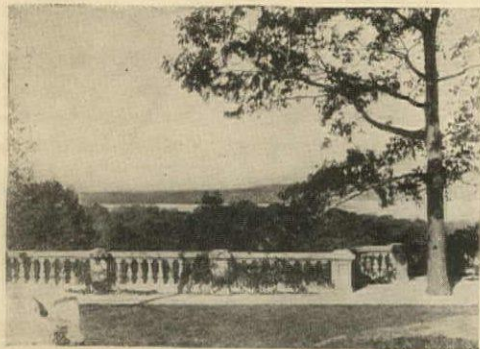
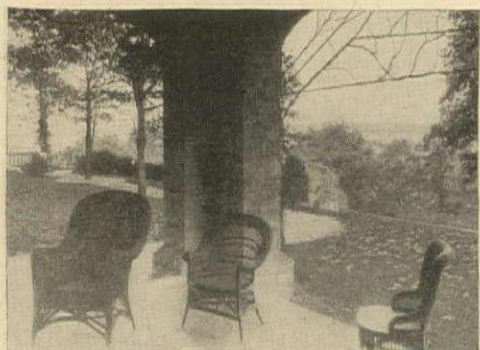
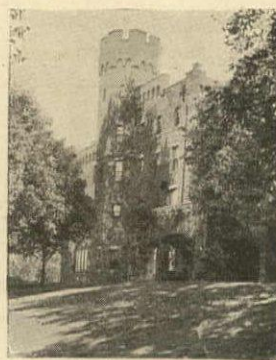
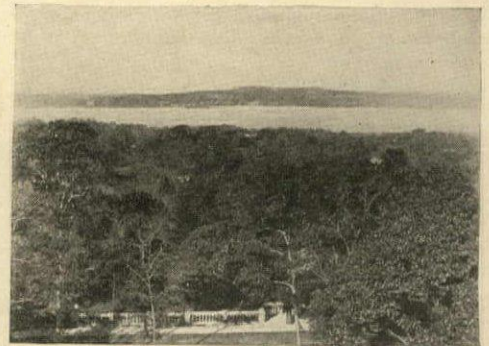
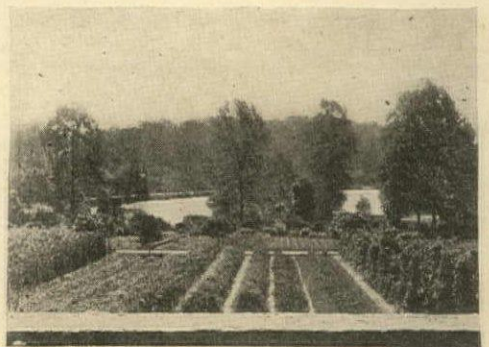
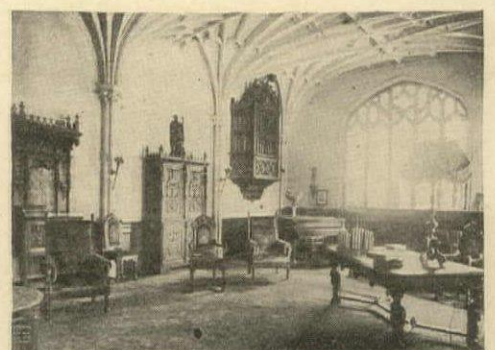
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*The view from the Terrace with the Hudson in distance**The picturesque lake
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One of the several porches**Southwest elevation of
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sweeping far over the country**The complete garden
bordering on the lake**The impressive music room
with Kimball pipe organ*

THE REAL ESTATE MART



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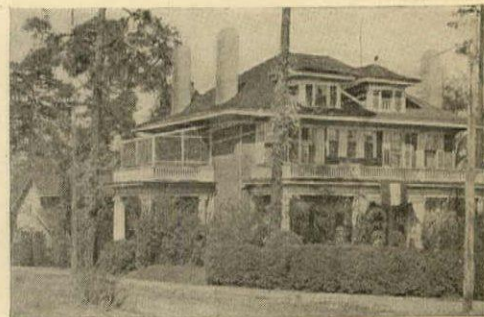
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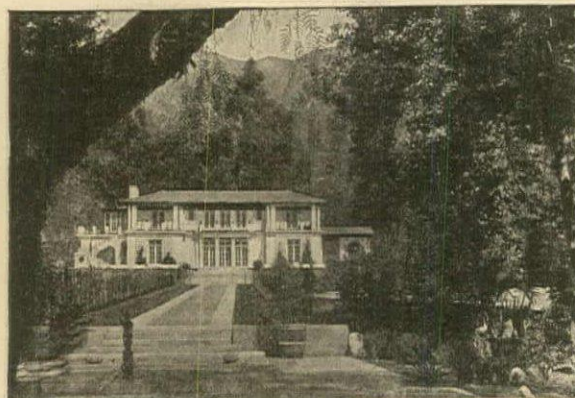
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For Rent \$8,000

winter season



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Rental \$4000

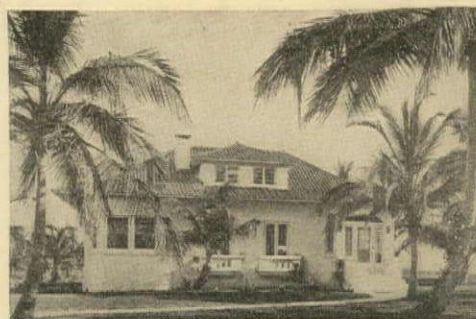
**Palm Beach, Fla.**

Think of luncheon in this cool patio! Near golf links with real turf course. All living rooms open off patio. Master's bedrooms on second floor with balcony overlooking interior court. (No. 455)

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Five master's bedrooms, four baths. Eight servants' rooms and bath. Extra children's rooms.

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**Miami, Fla.**

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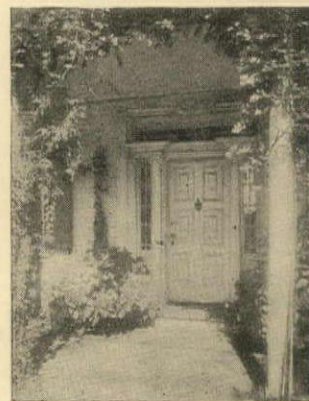
The antique furniture also for sale.

3 Master's bedrooms, 2 baths
3 Servants' bedrooms, 1 bath
Steamheat, gas and electricity
5 Open fires Garage

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Doorway, built 1812

Are You Kind to Your House?



House & Garden is full of little glimpses into charming homes—like this of the transformed conservatory. And there isn't a picture of them all that doesn't contain suggestions for your own home—suggestions in furniture, fabric, colour, arrangement—suggestions in glass, linen, or china—suggestions for the garden, its flowers and furnishings

*It isn't money that makes the house beautiful—
it's knowing how. Read the January number
of House & Garden and you'll see why*

**If you have a house, or are going to have a house, be sure to reserve
a copy of this Furniture Number at your usual news-stand now**

This gay little breakfast room used to be a bit of rather forlorn conservatory until somebody realized the possibilities of a terra cotta tiled floor with insets of dull blue—provided one chose just precisely the right furniture.

Up against the neutral plastered wall the valance isn't chary of its blues and terra cottas, repeated in the block fringe of the crisp little cream undercurtains; and the tied-on pads with fluffy tasselled cords add just the colour needed closer to the floor.

You've probably guessed that the chairs and the table are black with a tiny line of blue, and the cosmos flowers in their crystal holder are the dim pink of a winter sunset.

Perhaps you think your house hasn't any unused possibilities. But you can't be sure unless you consult the

Furniture Number

JANUARY

House & Garden

It's full of fascinating glimpses of what other people have made of their homes. Sometimes it's all in the colour—there's an article on that. Maybe it's an odd tie-back for the curtains, or a quaint Lancashire chair, a bit of painted furniture.

All these are discussed and pictured in the January number with everything else you'll want to read about, from bedrooms and furniture mounts to the treatment of kitchen floors and walls.

Last of all—but first in the mind of the collector,—there is an article on the interesting work in straw marqueterie done by old-time prisoners of forgotten wars.



CHRISTMAS HOUSE NUMBER of HOUSE & GARDEN



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RICHARDSON WRIGHT, Editor

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NEXT MONTH

THE title for the next issue is The Furniture Number and that covers a multitude of interests allied to the choice and placing of furniture. For example, the first article will describe the furniture necessary for bedrooms. Three types of bedrooms will be shown, with the price of each piece given, so that the room is decorated for you at a glance. Thus far in this series we have described living and dining rooms, and the interest aroused by those articles shows the type of professional service rendered by HOUSE & GARDEN. Other articles will describe furniture hardware—which is vitally necessary to a good piece—painted furniture and cottage chairs, to mention only three.

If you are in doubt as to the latest method of tying back curtains, here is a page of the latest styles with all the little details explained by sketches. Or if you want to make a garden inside your house, with latticed walls and a trickling fountain, you will find just the idea in a house garden described in this number. The Little Portfolio in January will consist of five views of San Francisco homes, all of them very smartly decorated by Mrs. Edgar de Wolfe. The kitchen article—and we believe the equipment of the kitchen is as necessary as the furnishing of a



Painted furniture for the breakfast room is among the January topics

bedroom—will be on the treatment of floors, walls and ceilings.

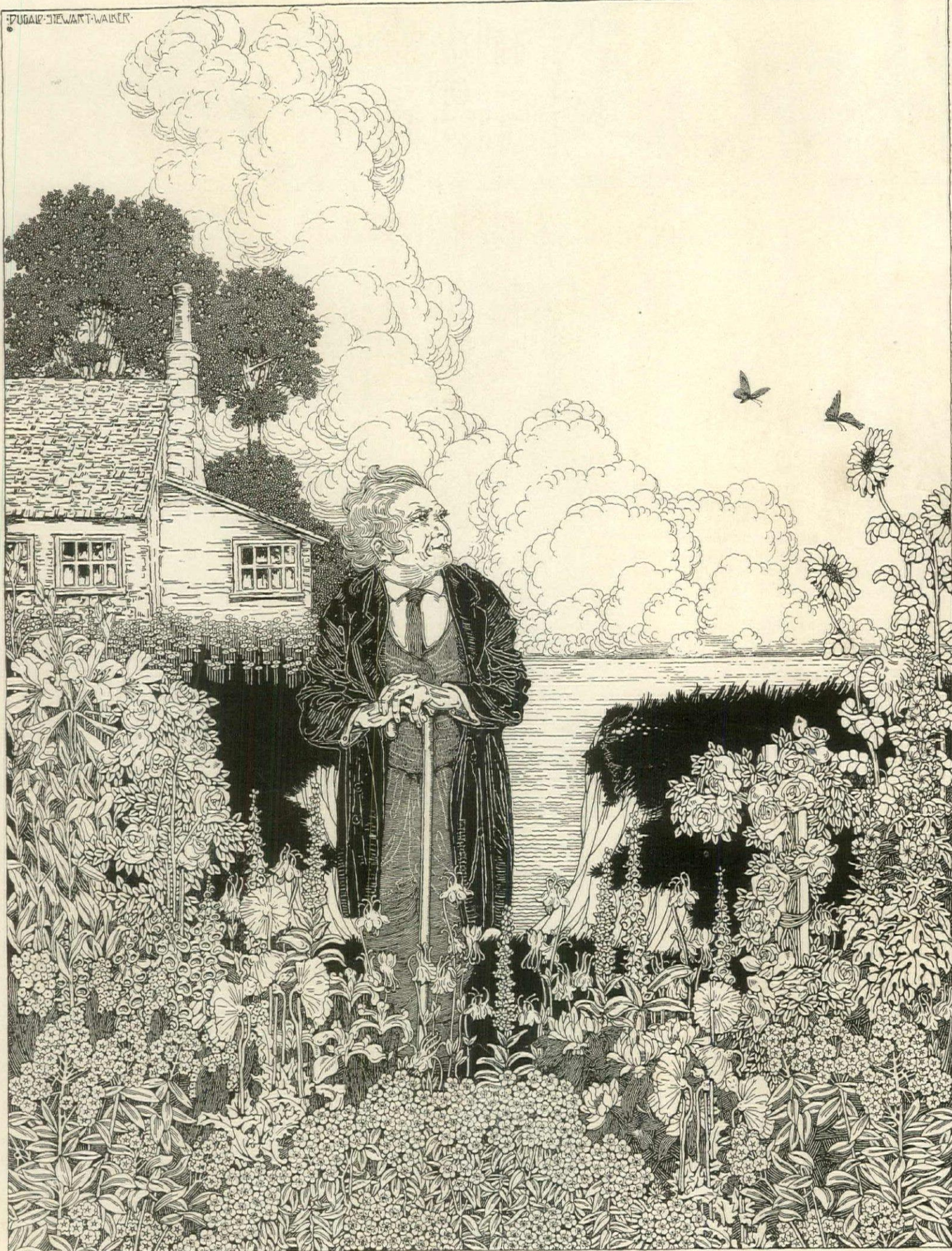
There are six houses in this issue—one is a large Italian house in stucco; the second a little adaptation of Southern Colonial, a house just big enough for two; the third is a Long Island farmhouse, a rambling shingle structure of great charm; the fourth a little bungalow with sliding partitions somewhat like a Japanese house; the fifth a Dutch Colonial home in New Jersey, and the last a house with an arcaded garden. Here is an abundant diversity of architecture, sizes and localities.

The collector will find an unusual subject in Mr. Teall's article on collecting curios made by prisoners of war. Blaikie Murdoch also begins in this issue a two-part contribution on Japanese art.

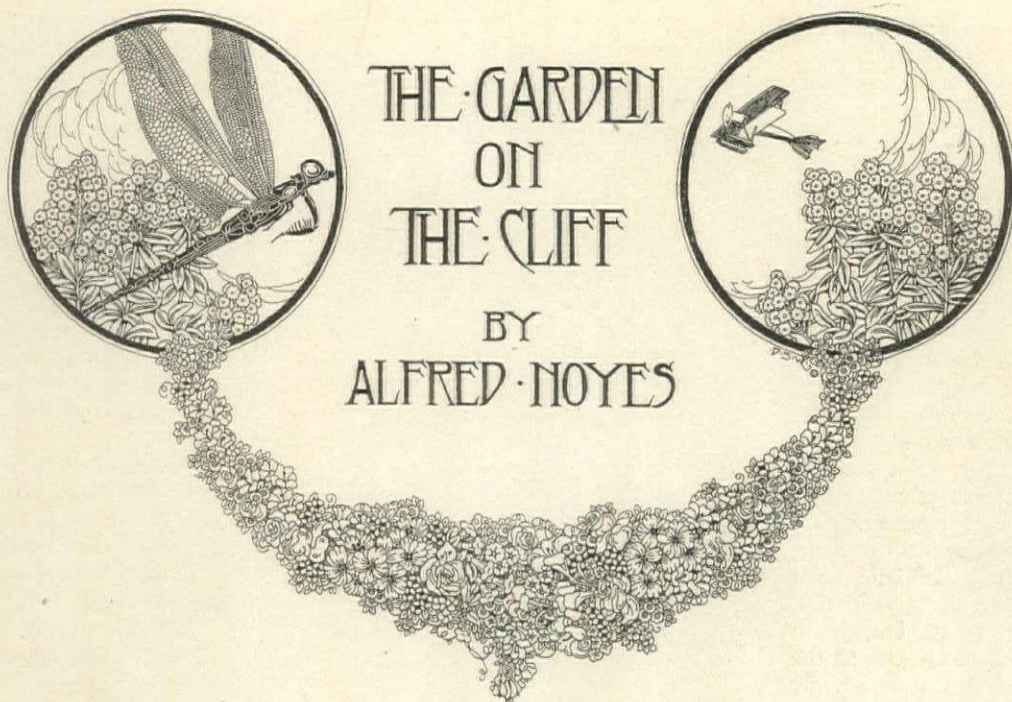
A new series of gardening articles by William McCollom starts in January. His first is a warning to do your seed shopping early, which will be necessary next year. Winter pruning, a seasonal requisite, is described here in detail. The Gardener's Calendar will continue through 1919.

Arthur Guiterman, whose new book of verse, "The Mirthful Lyre," is gathering unto itself much popularity, contributes the editorial page poem.

DUGALD STEWART-WALKER



" Then he'd look at the butterflies, fluttering like little white sails over the clumps of thrift at the edge of the cliff, and settling on the little pink flowers. Very pretty they was, too. He planted them there at the end of his garden, which ran straight down from his cottage to the edge of the cliff. He said his wife liked to see them nodding their pink heads against the blue sea, in the old days, when she was waiting for him to come home from one of his voyages. "



"I DON'T know about three acres and a cow, but every man ought to have his garden. That's the way I look at it," said the old fisherman, picking up another yard of brown net that lay across his knees. "There's gardens that you see, and gardens that you don't see. There's gardens all shut in with hedges, prickly hedges that 'ull tear your hand if you try to make a spy-hole in them; and some that you wouldn't know was there at all—invisible gardens, like the ones that Cap'n Ellis used to talk about.

"I never followed him rightly; for I supposed he meant the garden of the heart, the same as the sentimental song; but he hadn't any use for that song, he told me. My wife sent it to him for a Christmas present, thinking it would please him; and he used it for pipe-lights. The words was very pretty, I thought, and very appropriate to his feelings:

'Ef I should plant a little seed of love,
In the garden of your heart.

That's how it went. But he didn't like it.

"Then there's other gardens that every one can see, both market gardens and flower-gardens. Cap'n Ellis told me he knew a man once that wore a cauliflower in his buttonhole, whenever he went to chapel, and thought it was a rose. Leastways, he thought that every one else thought it was a rose. Kind of an ostrich he must have been. But that wasn't the way with Cap'n Ellis. Every one could see *his* garden, though he had a nice big hedge round three sides of it, and it wasn't more than three-quarters of an acre. Right on the edge of the white chalk coast it was; and his little six-room cottage looked like a piece of the white chalk itself.

"But he was a queer old chap, and he always would have it that nobody could really see his garden. I used to take him a few mackerel occasionally—he liked 'em for his supper—and he'd walk in his garden with me for half an hour at a time. Then, just as I'd be going he'd give a little smile and say,

'well, you haven't seen my garden yet! You must come again.'

"Haven't seen your garden,' I'd say. 'I've been looking at it this half hour an' more!'

"Once upon a time, there was a man that couldn't see a joke,' he'd say. Then he'd go off chuckling, and swinging his mackerel against the hollyhocks.

"Funny little old chap he was, with a pinched white face, and a long nose, and big gray eyes, and fluffy white hair for all the world like swans' down. But he'd been a good seaman in his day.

"He'd sit there, in his porch, with his spy-glass to his eye, looking out over his garden at the ships as they went up and down the Channel. Then he'd lower his glass a little to look at the butterflies, fluttering like little white sails over the clumps of thrift at the edge of the cliff, and settling on the little pink flowers. Very pretty they was too. He planted them there at the end of his garden, which ran straight down from his cottage to the edge of the cliff. He said his wife liked to see them nodding their pink heads against the blue sea, in the old days, when she was waiting for him to come home from one of his voyages. 'Pink and blue,' he says, 'is a very pretty combination.' They matched her eyes and cheeks, too, as I've been told. But she's been dead now for twenty-five years or more.

"He had just one little winding path through the garden to the edge of the cliff; an' all the rest, at the right time of the year, was flowers. He'd planted a little copse of fir trees to the west of it, so as to shelter the flowers; and every one laughed at him for doing it. The sea encroaches a good many yards along this coast every year, and the cliffs were crumbling away with every tide. The neighbors told him that, if he wanted a flower-garden, he'd better move inland.

"It was a quarter of a mile inland,' he says, 'when Polly and me first came to live here; and it hasn't touched my garden yet. It never will touch it,' he says, 'not while I'm alive. There are good break-waters down below, and it will last me my time. Perhaps the trees won't grow to their full height, but I shan't be here to see,' he says, 'and it's not the trees I'm thinking about. It's the garden. They don't have to be very tall to shelter my garden. As for the sea,' he says, 'it's my window, my bay-window, and I hope you see the

joke. If I was inland, with four hedges around my garden, instead of three,' he says, 'it would be like living in a house without a window. Three hedges and a big blue bay-window, that's the garden for me,' he says.

"And so he planted it full of every kind of flowers that he could grow. He had sweet Williams, and larkspurs, and old man's beard, and lavender, and gilly-flowers, and a lot of them old-fashioned sweet-smelling flowers, with names that he used to say were like church-bells at evening, in the old villages, out of reach of the railway lines.

"And they all had a meaning to him which others didn't know. You might walk with him for a whole summer's afternoon in his garden, but it seemed as if his flowers kept the sweetest part of their scents for old Cap'n Ellis. He'd pick one of them aromatic leaves, and roll it in his fingers, and put it to his nose and say 'Ah,' like as if he was talking to his dead sweetheart.

"It's a strange thing,' he'd say, 'but when she was alive, I was away at sea for fully three parts of the year. We always talked of the time when I'd retire from the sea. We thought we'd settle down together in our garden and watch the ships. But, when that time came, it was her turn to go away, and it's my turn to wait. But there's a garden where we meet,' he'd say, 'and that's the garden you've never seen.'

"There was one little patch, on the warmest and most sheltered side, that he called his wife's garden; and it was this that I thought he meant. It was just about as big as her grave, and he had little clusters of her favorite flowers there—rosemary, and the pansies and Canterbury bells, and her name *Ruth*, done very neat and pretty in Sussex violets. It came up every year in April, like as if the garden was remembering.

"Parson considered that Cap'n Ellis was a very interesting man.

"He's quite a philosopher,' he said to me one day; and I suppose that was why the old chap talked so queer at times.



"One morning, after the war broke out, I'd taken some mackerel up to Cap'n Ellis.

"Are you quite sure they're fresh," he said, the same as he always did, though they were always a free gift to him. But he meant no offense.

"Fresh as your own lavender," I says, and then we laughs as usual, and sat down to look at the ships, wondering whether they were transports, or Red Cross, or men-of-war, as they lay along the horizon. Sometimes we'd see an air-plane. They used to buzz up and down that coast all day; and Cap'n Ellis would begin comparing it through his glass with the dragon flies that flickered over his gilly-flowers. There was a southwest wind blowing in from the sea over his garden, and it brought us big puffs of scent from the flowers.

"Hour after hour," he says, 'day after day, sometimes for weeks I've known the southwest wind to blow like that. It's the wind that wrecked the Armada,' he says, 'and, though it comes gently to my garden, you'd think it would blow all the scents out of the flowers in a few minutes. But it don't,' he says. 'The more the wind blows, the more sweetness they give out,' he says. 'Have you ever considered,' he says, 'how one little clump of wild thyme will go on pouring its heart out on the wind? Where does it all come from?'

"I was always a bit awkward when questions like that were put to me; so—just to turn him off like—I says 'Consider the lilies of the field.'

"Ah," he says, turning to me with his eyes shining. 'That's the way to look at it.' I heard him murmuring another text under his breath. 'Come, thou south, and blow upon my garden.' And he shook hands with me when I said good-by, as if I'd shown him my feeling, which made me feel I wasn't treating him right, for I'd only said the first thing that came into my mind owing to my awkwardness at such times.

"Well, it was always disturbing me to think what might happen to Cap'n Ellis, if one day he should find his garden slipping away to the beach. It overhung quite a little already; and there had been one or two big falls of chalk a few hundred yards away. Some said that



the guns at sea were shaking down the loose boulders.

"Of course, he was an old man now, three score years and ten, at least; and my own belief was that if his garden went, he would go with it. The parish council was very anxious to save a long strip of the cliff adjoining his garden, because it was their property; and they'd been building a stone wall along the beach below to protect it from the high tide. But they were going to stop short of Cap'n Ellis's property, because of the expense, and he couldn't afford to do it himself. A few of us got together in the Plough and tried to work out a plan of carrying on the wall, by mistake, about fifteen feet further, which was all it needed. We'd got the foreman on our side, and it looked as if we should get it done at

the council's expense after all, which was hardly honest, no doubt, in a manner of speaking, though Cap'n Ellis knew nothing about it.

"But the end came in a way that no wall could have prevented, though it proved we were right about the old man having set his heart in that garden. David Copper, the shepherd, saw the whole thing. It happened about seven o'clock of a fine summer morning, when the downs were all laid out in little square patches, here a patch of red clover, and there a patch of yellow mustard, for all the world like a crazy quilt, only made of flowers, and smelling like Eden garden itself for the dew upon them.

"It was all still and blue in the sky, and the larks going up around the dew-ponds and bursting their pretty little hearts for joy that they was alive, when, just as if the shadow of a hawk had touched them, they all wheeled off and dropped silent.

"Pretty soon, there was a whirring along the coast, and one of them air-planes came up, shining like silver in the morning sun. Copper didn't pay much attention to it at first, for it looked just as peaceable as any of our own, which he thought it was. Then he sees a flash, in the middle of Cap'n Ellis's garden, and the overhung piece, where the little clumps of thrift were, goes rumbling down to the beach, like as if a big bag of flour had been emptied over the side. The air-plane circled overhead, and Copper thinks it was trying to hit the coast-guard station, which was only a few score yards away, though there was nobody there that morning but the coastguard's wife, and the old black figurehead in front of it, and there never was any guns there at any time.

"The next thing Copper saw was Cap'n Ellis running out into what was left of his garden, with his night-shirt flapping around him, for all the world like a little white sea-swallow. He runs down with his arms out, as if he was trying to catch hold of his garden an' save it. Copper says he never knew whether the old man would have gone over the edge of the cliff or not. He thinks he would, for he was running wildly. But before he reached the edge there was another flash, and

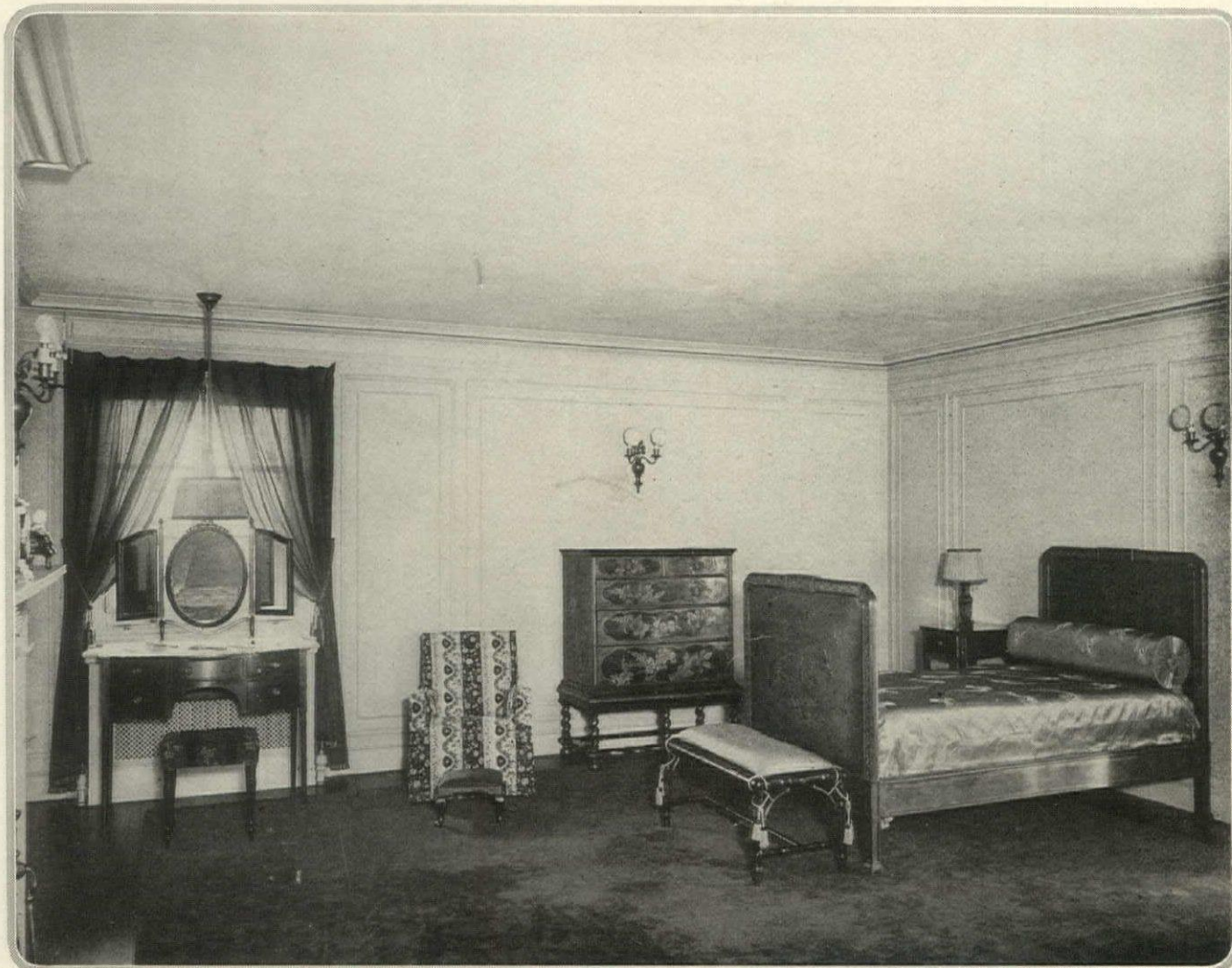
(Continued on page 60)



The coloring of the room was suggested by the colors in the parrot panel over the mantel, which is embroidered in different shades of mauve, red and green. The English chintz has a design of red and mauve flowers on a black and tan ground. This, together with the mantel, which is an old one, as well as the steel grate, give the room an air of distinction. A Chinese rug before the fireplace recalls the various colorings in the room. Miss Gheen, decorator



A BEDROOM in the RESIDENCE of RICHARD F. HOWE, Esq.
JERICHO, LONG ISLAND



Another view of the same bedroom shows the interesting use of several colors in the furniture, all of which have been most happily chosen. The bed and the bureau are in green lacquer, while the chiffonier is in scarlet lacquer. The small dressing-table is an old mahogany piece bearing a triple mirror. All of these are well grouped against a background of cream paneled walls. The curtains are a dark, sheer fabric with a heavy fringe at the bottom

THE RESIDENCE of ALLAN LEHMAN, Esq.

TARRYTOWN, N. Y.

JOHN RUSSELL POPE,
Architect

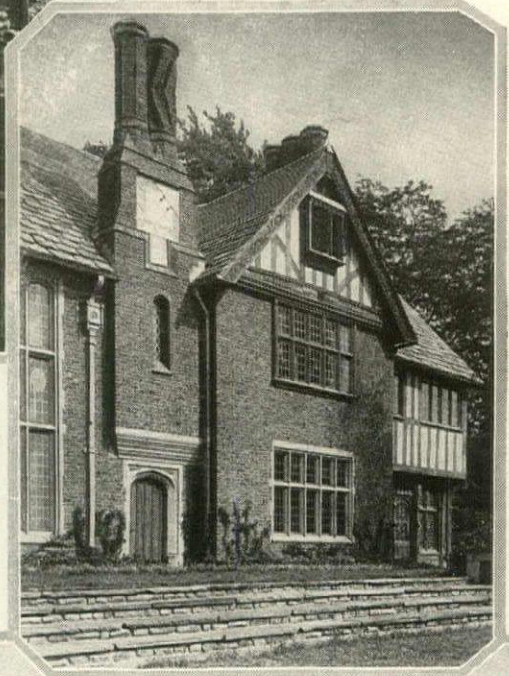
An interesting feature of the meadow front is the rather original conception of an oriel chimney carried on a projecting corbel of stone moldings. A sundial, set in the upper part of the chimney, has been computed to register hours and quarters accurately



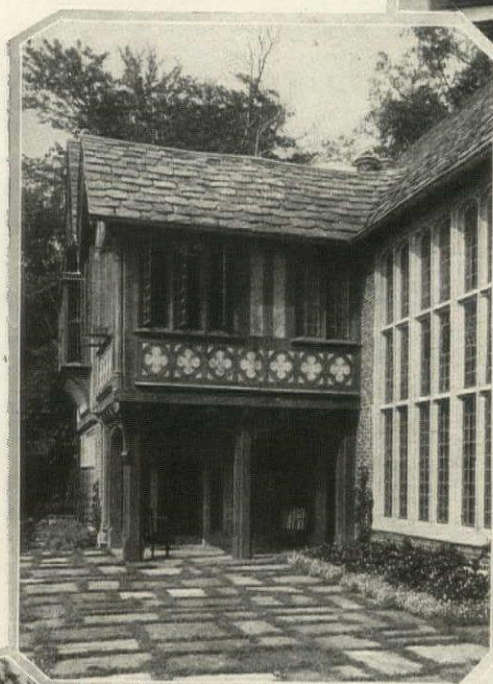
Gillies

In the design and execution of the library the architect has used mellow old oak paneling walls, originally in a Jacobean residence and readjusted to new conditions, and an ivory ceiling molded from original casts of old work. Furniture by Schmitt Brothers

Brick and wood, stone and slate, stucco and leaded work have been made to produce what the architect wished—the old world charm possessed by such historic Tudor houses as Compton Wynyates in Warwickshire and Ockwells Manor in Lancashire



While a part of both, the dining room porch is a happy transition between house and terrace. A sleeping porch with rows of casement windows is above. The tall windows locate the great hall, an interior view of which is shown on page 31, the feature of the plan



The dining room is unusual in being a true replica of 15th Century English Gothic. It is copied from an old house in Somerset and is done entirely in antique colored plaster. The furniture is original 16th Century examples. Schmitt Brothers, decorators

The forecourt is a veritable library of Tudor architecture—a small entrance with low pointed arch, leaded casements, walls of stucco-filled half-timber, rough brick walls with random stone ashler and quoins, stair tower, rough slate roof and brick chimneys



THE AMBULANCE THAT WENT TO BETHLEHEM



SAPPER HIGGINS of the Middlesex Fusiliers, operator for the night, dozes over his switchboard, a fag hanging listless from the corner of his mouth.

The wires are quiet for once, and the night wind drifting in through the window brings little sound. Ten days ago the line drove north, and the chorus of the guns has died down to an intermittent thudding. Occasionally a motorcycle darts past the hospital, its cut-out sputtering furiously. A sentry, pacing along the cobbled pavement, stops now and then to challenge a late passerby and make him take to the other side of the road. Sick and wounded men must be quiet.

Higgins walks dreamily to the window and looks up at the silent stars. From the horizon behind the lines streams a great light, that momentarily grows brighter.

"Can't be a fire. Too 'igh fer a fire. Must be Northern Lights or somethin'."

Suddenly the bell jangles. He steps back to the switchboard. A raw-voiced lieutenant is on the wire. "Ambulance to Post No. 7. Case at the inn."

Wires flick and flash. Higgins repeats the message, then leans back in his chair.

Outside, the hum of a motor rises and dies again as the ambulance shoots through the gate and is lost in the plunge down the shell-pitted road toward Post No. 7.

An hour later it creeps back. Higgins watches it sway into the yard. The sentry at the gate turns to see what poor devil is being brought in. A sister comes out to the car, her white veil fluttering in the night wind.

On the front seat by the driver sits an old man. The driver helps him down, while the sister looks in at the *blessé*. Finally they bring out—walking, and radiantly beautiful—a young girl and in her arms a new-born babe. A light dances about them. It throws a rosy glow over the white-habited nurse and fills the hospital close with an unearthly beauty.

They pass indoors.

The light settles in arc within arc of filmy incandescence about the hospital. A solitary palm that bends above the low roof is bathed in it; the very sparkle of the stars dwindles behind its resplendent aura.

From his vantage in the window Higgins calls down, "I sy, Bill, wot abaht it?"

"Wot abaht wot?" Thus the ambulance driver.

"That there."

"Aw nothin'. Jist a baby born in a stable down the line. Rotten place fer 'em. So we 'oists 'im and 'er aboard and runs 'em up 'ere where they'll be at home and comfortable like."

"Who's the old 'un in the front seat?"

"'im with the beard?"

"Yer."

"Says 'is nime's Joseph. Didn't arsk 'is last nime."

Higgins strikes a match to light his fag. It is swallowed in the effulgence that surrounds the hospital.

"That's funny!" He glances up at the sky. "Can't be a fire. Too 'igh fer a fire. Must be Northern Lights or somethin' . . ."

THERE is a subtle relationship between the Wisemen who padded slowly across the desert and the ambulance driving furiously down the dark road. The Magi pursued their way until the object was at-

tained. They came there in the face of foes. They brought rare gifts of devotion.

So, in these days, does the ambulance—and its gifts are equally a tribute of a great devotion.

The frankincense it brings is the cleansing spirit of mercy to friend and foe alike, a rare odor of unbelievable loveliness that arises from the reeking pit of this war whenever tenderness is shown to those sorely stricken, homeless and in great anguish.

The myrrh it brings is the stern exertion—bitter to endure—within which men are snatched away from annihilation and given the will to live, the weary rested and made joyful, the desolate made strong to go on with their burdens when, to most of them, death would be a welcomed release.

The gold? That gold comes from your purses, American people. It signifies that you, who enjoy nights of silence and safety, count no sacrifice too great so long as it maintains those agencies of mercy that cluster beneath the Red Cross—nurses who worked fearlessly amid clamorous suffering, doctors who rarely knew the refreshment of sleep, drivers who took their ambulances where Hell was and through bestial darkness.

ALL ambulances go to Bethlehem, and all carry these same gifts. Some ambulances are trucks with food and clothes and medicines for refugees. Some carry bricks and timber for new houses. Some bring dentists and shower baths and soap and soft things for little children to be wrapped in. Some ambulances enter plague districts. Others ride fearlessly into the face of earthquake. Still others cluster about the mine mouth, the burning factory and the piled-up wreckage of trains.

But all of them go to Bethlehem, for all the roads to mercy end in that Inn, above whose door you can read: "Inasmuch as you have done it unto the least of these, you have done it unto me."

WITH these whose ambulances go to Bethlehem we must share our gifts. They know what gifts are sorely needed. They will show the tenderness, if we give the fabric of tenderness. They will apply the bitter myrrh of medicine, if we supply the medicine. To us they leave entire the gift of gold without which the others are impossible.

"HEY! Ho!" Sapper Higgins yawns and slides from the chair as his relief comes in. "Bloody long night. Guess I'll look abaht the ward 'fore I turn in."

And stepping through the door he beholds a strange sight.

From the other end of the ward comes a girl of unearthly beauty; in her arms a babe that sparkles like a great jewel. On

either side, in serried rows, range the cots with huddled figures thereon. As they pass, the maiden and her child, the figures move, stretch, sit up. Pale faces turn to the light and take on its color. Weak arms draw from it strength. A heavy perfume drowns the stench of ether that creeps in from the operating room, and fills the ward with the scent of many flowers. Sweat of suffering fades from brows. Cries of pain hush, and those in anguish smile content. There is a soft rustling as of many wings and the faint echoes of a song.

"Gawd!" exclaims Sapper Higgins.

It was merely the nurse walking up the ward.

CHRISTMAS EVE

*Our hearts to-night are open wide,
The grudge, the grief, are laid aside:
The path and porch are swept of snow,
The doors unlatched; the hearthstones
glow—
No visitor can be denied.*

*All tender human homes must hide
Some wistfulness beneath their pride:
Compassionate and humble grow
Our hearts to-night.*

*Let empty chair and cup abide!
Who knows? Some well-remembered
stride
May come as once so long ago—
Then welcome, be it friend or foe!
There is no anger can divide
Our hearts to-night.*

CHRISTOPHER MORLEY.



Gillies

A HOUSE BY *the* SIDE *of the* STREET

Next to a house by the side of the road comes a house by the side of the street—a house set close to where men pass and repass on their various occasions. Here is one—the residence of Arthur F. Elliot, Esq., at Fieldston, New York City—which stands close to the lot line, with only a narrow grass strip and a privet hedge separating it. Walls are of cream stucco, trim of chestnut stained

brown and the window frames and sash are painted different shades of brown to give color variation. Three shades of brown shingles comprise the roof. Blinds are pale bluish green with black strap hinges. The brick corbelling around the windows is of different shades of red, the joints matching the stucco in color. Dwight James Baum was the architect of the house



Doubtless you recall this card. It is of American make and was issued for Christmas, 1879

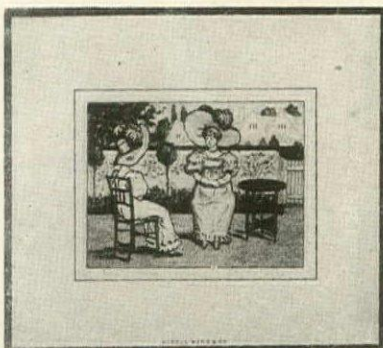
THE STORY of the CHRISTMAS CARD

*From Out of England—Not From Germany—Came a Custom
Which Furnishes Collectors a New Subject*

GARDNER TEALL

ONE might imagine that the Christmas card is an institution whose origin is at least as old as pictorial printing. Book-plates, playing cards, *cartes de visite*, in fact, almost all sorts of cards were in vogue some hundreds of years before anyone appeared to think of producing Christmas cards, at least the printed pictorial ones that have come to be so familiar to us and so inseparable in our minds from the thought of the holiday season.

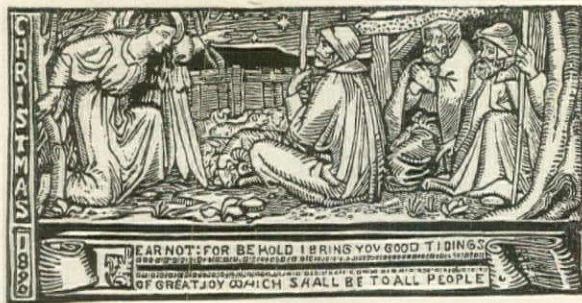
Learned bibliophiles and enthusiastic print-lovers have unearthed several very early woodcuts to which they have ascribed a greeting purpose. But it is unlikely that greeting cards were in use as Christmas cards before the 19th Century, although an artist-engraver



A Kate Greenaway card of Christmas, 1881



By Kate Greenaway, for Marcus Ward & Co.



English Christmas card designed by Frederick Mason for private use



An 1880 card by Kate Greenaway

An 1893 English card by S. Thompson

Raphael Tuck and Sons' 1881 card



would, now and then, issue a birthday card or, perhaps, a new year pictorial greeting.

I suppose Charles Dickens did more than anyone else to create the atmosphere into which the true and cheerful Christmas card was introduced, an atmosphere that fostered and encouraged the lovely idea. Prince Albert is credited with introducing the Christmas tree into English homes and the Apostles of *Kultur* have yearned to make us believe that "Made in Germany" appeared on the first Christmas

cards, merely because that unfortunate legend has appeared on some of the later ones. As Germany borrowed her art and her science from other countries—she is welcome to her philosophy!—so too did she borrow the idea of the Christmas card from England, and in other of its forms



A personal Christmas card designed by G. Cave French, an English artist



English Christmas card for 1880



English New Year card for 1879



A popular card in 1890 was this design for the English trade made by H. F. New



C. M. Gere engraved a wood block card of the Magi for Christmas, 1893, in England



An American card, probably issued by L. C. Prang & Co., of Boston, in 1881, shows the contemporary disregard for seasonal effects



English Christmas card of 1878 designed by W. S. Coleman for De la Rue & Co., London



An English Christmas card issued in 1880 by Eyre & Spottiswood, of London

from America. It is a relief, and scarcely a surprise, to know that so wholly charming a custom is not German made.

I have not come across the Christmas card of any country that can authoritatively be dated earlier than 1846. Mr. Gleeson White was the discoverer—or the recoverer—of a card of that time designed by J. C. Horsley, R.A., for Mr. Henry, afterwards Sir Henry Cole. I doubt if Sir Henry had ever heard of the German birthday cards that occasionally circulated in Bavaria and elsewhere. He is believed to have considered the idea of a printed pictorial greeting card for the occasion of Christmas as his own idea. It may have been anticipated, in a sense, by the card which Mr. Thomas Shorrock of Leith is said to have had engraved on copper by Daniel Aikman in 1840 or thereabouts bearing the legend "A Gude New Year to Ye." Northumberland and Yorkshire also hint at being the cradle of the Christmas card, but until further evidence substantiates other claims I think one may say with authority that Sir Henry Cole's is the first Christmas card printed and issued for general distribution. Mr. Gleeson White found that but 1,000 copies of this card of 1846 were issued. These were published by Joseph Cundall of New Bond Street, London, and were lithographed by Jobbins of Warwick Court, Holborn, London, being colored by hand. As Joseph Cundall was an intimate friend of the then Mr. Henry Cole it is quite likely that placing the cards on the market was merely looked upon by their sponsor as a jolly experiment. At any rate, instead of bearing Cole's name as publisher, they were issued under the *nom de guerre*, Felix Summerly, which he chose for the occasion.

Card Mottoes

The legend on this first card was "A Merry Christmas and A Happy New Year To You" and no phrase-

maker has improved upon it. There was a line for the filling in of the name of the one to whom the card was sent, and another line was left for the sender's name, both on the face of the card. This indicates that those were the good old days when Christmas cards were not furtively inspected in the hope that no writing would appear to prevent a revamping in order that they might go forth on their way another season.

I have often wondered if collecting Christmas cards was not made difficult to the lover of such emblems by being so shamelessly recirculated, and kept out of his reach in consequence. Occasionally one comes across an odd scrapbook filled with early Christmas cards below each one of which is written in the neat hand of our grandmother's day "From Aunt Fanny," "From Cousin Virginia," "From Cousin Kitty" or "From Willy," as the case may be, and if they are dated the true collector will bless the accuracy as it enables him to assign doubtful cards to their proper period.

The Inappropriate Designs

Speaking of periods, there are some cards that need no dates to enable us to know to which decades they belong. Was it not Mr. Dooley who succinctly described that period "Whin th' iron dogs howled on th' lawn, and people 'd come f'r miles to see a grotto built iv relics iv th' Chicago Fire"? Strange to say it was just this period that gave us the loveliest Christmas cards we have known. It was then that Kate Greenaway, Randolph Caldecott and Walter Crane were in their heyday of delectable invention. There were, of course, in the early days of the Christmas card, ridiculously inappropriate designs to be found on

(Continued on page 82)

OLD FRENCH WALL PAPER DECORATIONS

*The Early Works of Lafitte and Dufour—The Art of Hand Block Printing—
Fine Papers Now Reprinted From the Original Blocks*

EUGENE CLUTE

TWOFOLD interest attaches to old French wall papers, for in addition to being beautiful examples of the decorative art of a past century, a number of the finest designs have been made available for use in present-day homes in the form of reprints from the original blocks.

The big pictorial decorations which represent the highest development of the art of wall paper making in France consist of many breadths of paper upon each of which is printed a portion of the design, the strips matching to form the complete picture. Some designs are continuous around the room while others are in panels.

Classic Subjects

One of the finest of these wall papers is the "Psyche and Cupid" decoration designed by Lafitte and executed by Dufour of Paris in 1814. Several panels of this set are preserved in the Metropolitan Museum of Art, New York City.

Twelve panels in all, some broad and some narrow, compose the set which is printed on more than a score of strips each about 20" wide and between 5' and 6' in height. It is entirely in tones of gray.

This design is remarkable for its beauty, classic dignity, and high decorative quality. The purity of line, the excellence of the composition and the luminosity of the shadows are especially worthy of note.

Though classic and mythological subjects were much favored, other subjects very different and quite as beautiful in their way are found among the old French wall papers that have been preserved.

Popular Designs

Often romantic scenes were represented. A fine example of this type is in the possession of the Metropolitan Museum. It shows men and women whiling away the time in the magnificent formal garden of a chateau. This dream of luxurious idleness makes one thankful for something to do, for a chance to get honestly tired—but it is a beautiful decoration, for all that.

Designs derived from the hand-painted wall papers imported from China were printed in France and they were very popular. A won-



A dream of luxurious idleness is pictured in this section of old French paper, showing scenes in the park of a chateau. Courtesy of the Metropolitan Museum of Art

derful example of this type is the "Decor Chinois" produced by Zuber about a century ago. It is in clear colors on a white ground. So true to the Chinese style is this paper that it must have been copied from a fine Chinese hand-painted wall paper. The result certainly justifies the expenditure of patient and skilful effort involved in its production.

The ends of the earth were brought together during the 18th Century, as never before, by the development of foreign trade and travel. France drew upon the most remote countries for articles of use, for luxuries and art works. People were keenly curious about the distant lands of which they heard so much. What, then, was more natural than a demand for pictorial representations of strange scenes? This demand was met by the makers of wall paper who brought out sets of decorations ranging in subject matter all the way from Hindustan to North America. When the artist's knowledge of the country failed, his imagination seems to have served him well. The results, though

often amusing, were always interesting.

"Vues de l'Amérique du Nord," produced in 1834 by Zuber is one of the most important of the many decorations of this type. It comprises views of New York City, West Point, Boston, Niagara Falls, The Natural Bridge in Virginia, and a tableau entitled "Indian Dances." For its production 1674 wooden blocks were required.

Hand-Block Printing

All of these papers were printed by hand, a process calling for care, skill and no small degree of artistic feeling on the part of the printers. Though all but the finest papers have long been printed by machinery, the old art of hand-block printing has, fortunately, been preserved unchanged down to the present day.

Until the outbreak of the war the famous Zuber factory established at Rixheim in Alsace at the close of the French Revolution was in continuous operation. In France and England the method is still employed in the production of fine wall papers and in our own country paper hangings of great beauty are printed by the old hand-block process.

The printer stands before a heavily built wooden table or workbench and prints with a wooden block about 20" wide, 2' long and 2" thick. Upon the face of this block is carving that represents the parts of the design that are to be printed in one color, for each color requires a separate block.

The printer places the block face downward in a shallow wooden box that stands on supports at his right. He presses the block down with his hands in order that it may be evenly charged with the color that has been spread upon the felt in the bottom of the box. He lifts the block by a strap handle.

Applying the Design

Before him on the table lies the paper. He carefully places the printing block upon it and presses down with his hands. The high parts of the carving coming in contact with the paper transfer the color to it. Under the paper is a cushion formed of thicknesses of felt laid on the table-top. Further pressure is brought to bear upon the block by means of a simple lever.

The block is then carefully lifted, the paper is moved along to the left a distance equal to the length of the block, and the operation is repeated. The printer is guided in matching the pattern by small brass pins that print dots in the margin of the paper.

In this manner a strip about eight meters long is printed in one color. It is then hung from the ceiling until dry, when it is rolled and placed at the right of the printer. The strip is then printed throughout its length in a second color by the same slow process. This is continued until all the colors required to complete the design have been applied. Occasionally between printings the paper is calendered under a heavy steel roller worked by hand on a steel table to flatten the color.

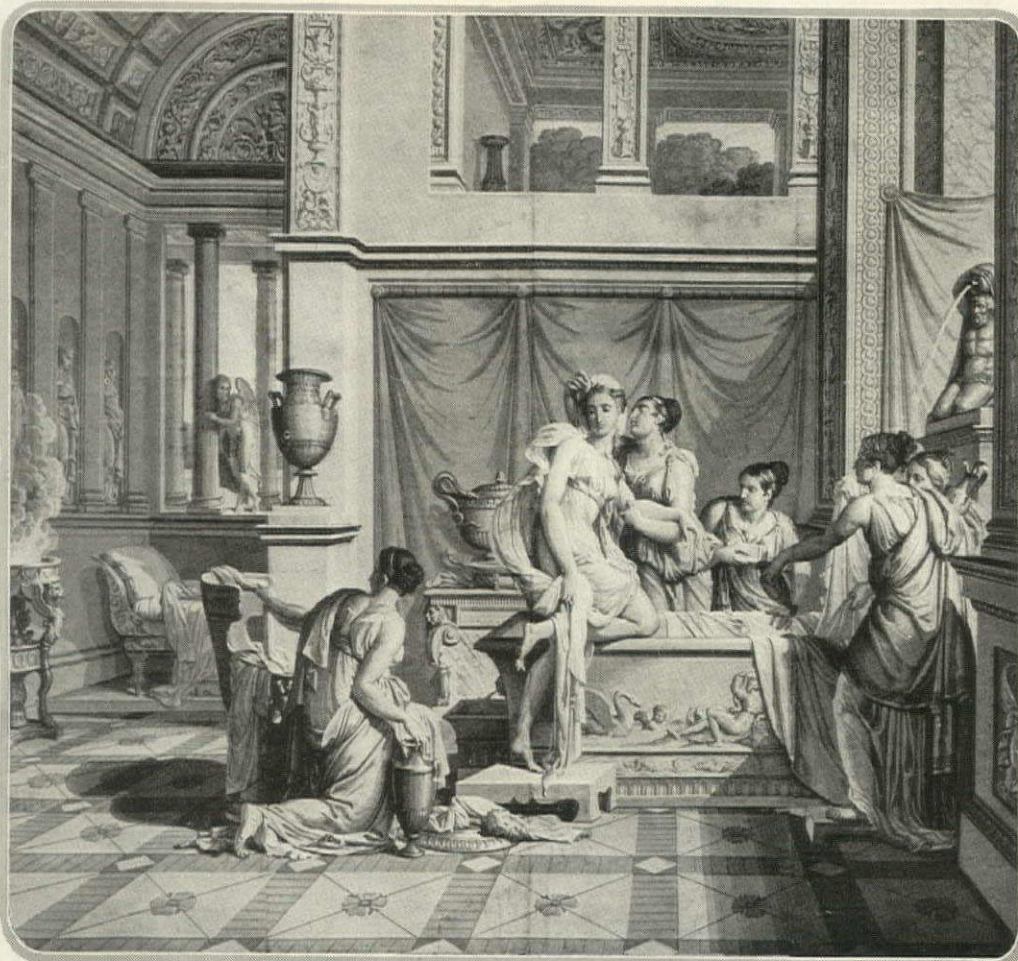
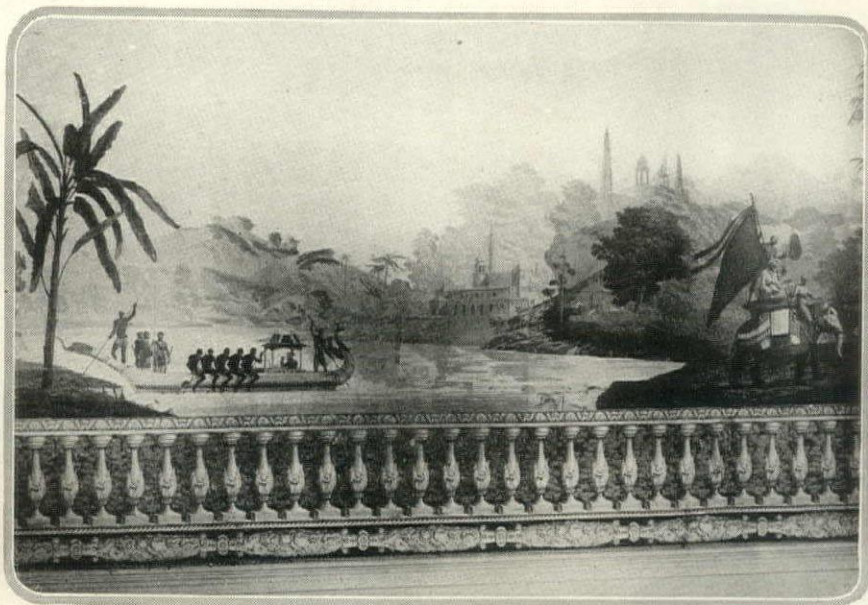
The printing blocks are interesting. Upon examination it is found that each block is built up of three thicknesses of wood. The face, about $\frac{3}{4}$ " thick, is of pear or similar wood. This is backed by two thicknesses of some strong wood, usually oak. A wood of fine grain is chosen for the face of the block because it permits the carving of delicate detail with the least probability of small parts breaking in use.

Preparatory to making the blocks, the complete design that has been painted in water color by the artist is traced in outline and transferred to the blocks. The parts that are to be left in relief on each block are then filled in with red as a guide to the block-cutter, who carves the rest of the surface away to a depth of about $\frac{3}{16}$ ".

Artistic Advantages

Every step in the process is slow but the same results cannot be obtained in any other way. The hand of the worker comes into close contact with the material and this per-

A portion of "Vues d'Indos-tan," a French paper on the walls of an old house in New England



mits a sensitiveness, a personal element to enter into the work. The very simplicity of the process by which hand-printed wall papers are made renders them free from the mechanical regularity and hardness that are present, at least to some extent, in all the products of machinery.

Among the artistic advantages of the hand-block process is the opportunity it affords for the use of a large number of colors. Wall papers printed by machine are in twelve colors or less, while many hand-printed wall papers contain from forty to sixty colors. Some fine floral designs in French hand-printed wall paper show as many as seventy-two colors. An American firm recently produced a beautiful paper that contains one hundred and twenty colors printed by the old hand-block process which has been described.

Early History

The art of wall paper printing dates practically from 1700, for previous to that time the process was in a formative stage. A century earlier, in 1610, Le Francois produced wall papers in imitation of velvet hangings at Rouen. These were made by applying finely cut wool, known as flock, to paper upon which an adhesive substance had been spread in the form of a pattern. Papers of this kind were known as "papiers veloutes".

La Papillon of Paris is credited with being the first to use wooden blocks in printing wall papers at the end of the 17th Century. Hand-painting and stencilling were, however, employed for many years after that date, often in combination with block printing, some parts of the design being done by one method and

(Continued on page 60)

One of twelve panels, the "Psyche and Cupid" set, by Lafitte and Dufour. From Paris, 1814



"Decor Chinois," a French paper, by Zuber, in the style of the hand-painted papers of China

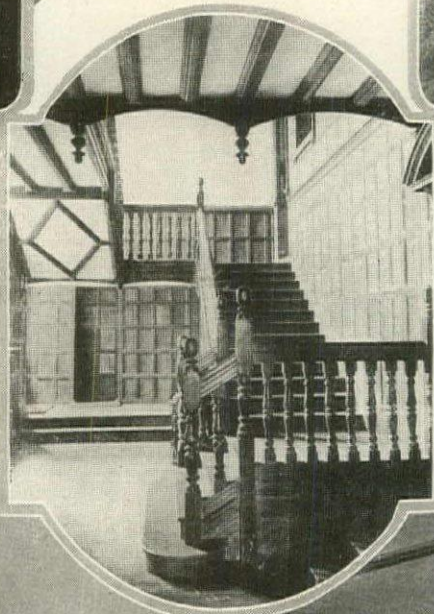


A stair panel in wrought iron, after the French 18th Century mode, executed by Samuel Yellin



Modern turned spindles of good line are used on the stairs at "Cogshill," the Philadelphia home of Jessie Wilcox Smith. E. B. Gilchrist, architect

An excellent example of a whorl newel—a small turned newel encircled by a whorl of spindles—is found in "Whitby Hall," Philadelphia



The substantial characteristics of late 17th Century spindles and newels are found in the hall at "Heale House," Salisbury, England



Square spindles and newels with mahogany hand-rails and cap constitute a good modern usage. E. B. Gilchrist, architect



Arcaded English Renaissance spindles and newels, in the home of J. B. Townsend, Esq., Bryn Mawr, Pa. Eyre & McIlvaine, architects

STAIR-RAILS, SPINDLES and NEWELS

Three Important Details that Create the Atmosphere and Charm of Any Stairs—Their Period Evolutions

HAROLD DONALDSON EBERLEIN

"The stairs likewise to the upper rooms, let them be finely railed in with images of wood."
—Lord Bacon.

IN Lord Bacon's own house at Gorbamby, near St. Albans, Aubrey tells us, "was a delicate staircase of wood which was curiously carved; and on the post of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice."

If the great Lord Chancellor could find it within him to bestow constructive thought upon the intimate details of staircase design, it surely befits us, too, to pay some heed in the same direction, especially since it works to our individual profit.

A balustrade with its spindles, its hand-rail and its bounding newels, is by its very nature a decorative feature. It cannot help being so. It is for us to see to it that it is good decoration and not bad decoration. The difference is sometimes gauged by scarcely more than a hair's breadth. Like every other feature subject to the constant changes of style evolution, spindles, hand-rails and newels are peculiarly sensitive indices and faithfully reflect the tone of

each successive mode. Perhaps it was because of this sensitive quality that, in the Victorian decline of domestic architecture, the staircase fell to a lower depth of banality than almost any other individual feature and became a perfunctory contrivance of fantastically turned mahogany or walnut newels, "mean and starved balusters of varnished pitch-pine" and "steep flights of steps which turned in a well carefully excluded from the light."

In analyzing the situation we must distinguish between the wholly physical or structural features—position, form, dimensions, slope, measurements of risers and treads—which may not be changed without more or less considerable labor and expense, and the partially decorative features—hand-rails, spindles and newels—which may very easily be replaced.

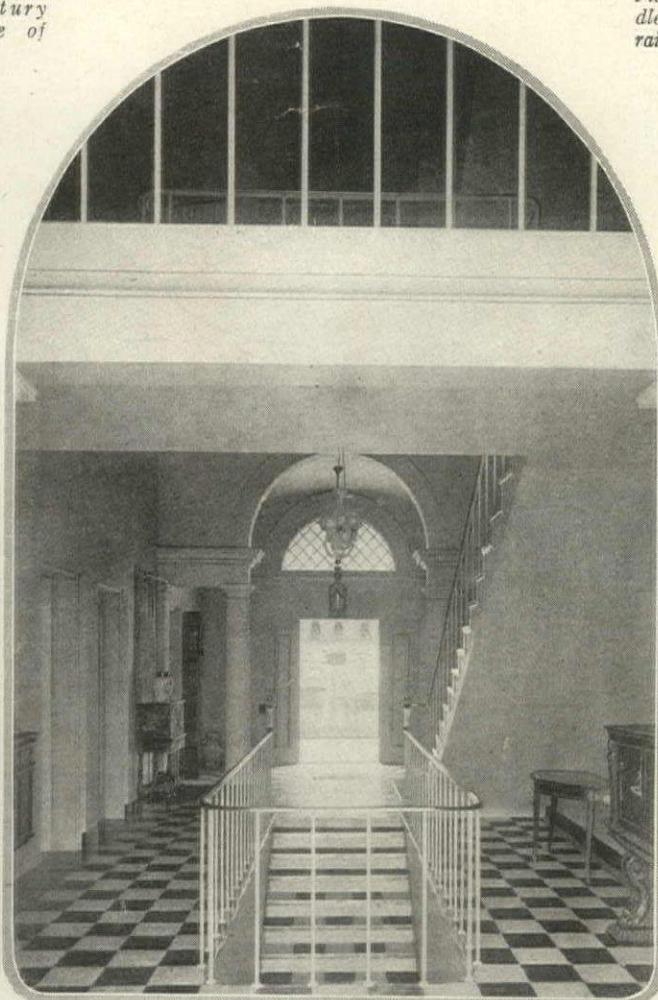
The most generally satisfactory measurements for treads and risers are treads $12\frac{1}{2}$ " broad, risers 6" high; or, treads 12" broad, risers $6\frac{1}{4}$ " high. (This measurement means from top of tread; the projecting nosing will of course make the face of the riser

(Continued on page 58)



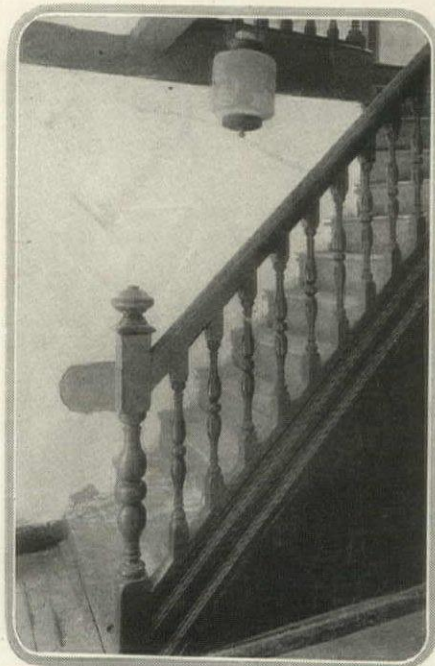
(Above) Early 18th Century Dutch type of rail

Plain iron spindles with brass rail, a French type



An example of late 17th Century, double-bellied spindles, found at St. George's, Bermuda

Late 17th Century type of double-bellied spindles and turned newel. "Norwood," Bermuda



A STUDY in the TEXTURE of WALLS

Stone, Brick, Stucco and Wood Are Combined to Make an Entrance Detail of Unusual Interest

ONE of the architectural details that a true lover of beauty eventually comes to appreciate is the texture of wall surfaces. A wall is to the architect what a tapestry or a rich fabric is to the decorator, only the architect is limited in his handling of it. More credit, therefore, is due him when he produces a rare and artistic effect.

The subject of this present note is a small section of the walls close by the entrance to the residence of F. O. Zenke, Esq., at Riverdale-on-Hudson, N. Y. The architect was Dwight James Baum. The view shows a corner of the elliptical entrance feature and the large chimney nearby. The effect desired here was of the old world architecture, as found in, perhaps, the corner of a courtyard of an abandoned English manor-house or inn.

There are three materials used—rough texture tapestry brick of six shades running from red and browns to purples; the stucco on the chimney, on the walls and the joints of the brickwork (which are approximately 1" wide), is of a yellowish gray mortar. The stones are gray local stone carrying some rust in them which ties in harmoniously with the cream of the stucco. The trim is of chestnut stained and



A variety of elements combined make an unusual entrance. D. J. Baum, architect

the blinds are painted a pale dull green tone.

These elements are combined to produce an effect of permanence and solidity without being monotonous. There is subtle affinity between them, between the wood and stone and brick and mortar, which makes for a pleasing harmony. Final touches of greenery in the window boxes and in the foundation planting relate the walls to the grounds.

Such a detail is worthy of preservation because it can be used in future homes. It is the sort of idea that should go into that scrapbook you are making, of the house you will build some day when the A. E. F. comes back and life is normal again. You will find, scattered through the pages of *HOUSE & GARDEN*, dozens of pictures of equal value. That is why they are selected and shown.

One might also speak of the contrasting contours. The arch of the door is repeated in the arch of the little window in the side wall, and further suggested in the bow of the bay window over the entrance. Contrasting with these are the straight lines of the door window that lights the cloak room inside. Here are simple harmony and contrast side by side, and effective because each is used with restraint.

THE DOOR THAT IS INSIDE THE HOUSE

An Example of Simple Treatment Applicable in Varied Types of Home

IN the last analysis, an idea is valuable to you only when you can apply it to your own problem. Women understand this in dressmaking. They see a gown which is far beyond the possibilities of their purse, note its cut, draping and details, and then go home and apply the ideas to the gown they are making. Interior decoration ideas come in the same category. As they stand, they may not be suitable for reproduction in your house, but their principle can be applied to your problem.

The doorway here is a case in point, and a study of it will uncover some simple rules well applied.

First there is the nature of the opening itself. The wall is quite thick, and makes possible a deep-set door. The simple plaster finish, which is a concomitant of the beamed ceiling, has not been broken save by a chair rail and base board. In itself the door opening might be commonplace enough, but it is made unusual by the small window to the right. This little window repeats the treatment of the doorway. It is to the door what a repeated melody in plucked strings is after a full orchestra has presented the theme.

Distinction is also found in the nature of the doors themselves. They are of leaded glass. The narrow lead mullions furnish a delicate contrast to the width of the frame and



Because it preserves the individuality of a room and links it to the adjoining rooms, the glass door is advisable. Wilson Eyre & McIlvaine, architects

the sturdiness of the beams overhead. Almost any interior is enriched by using contrasting elements whether they be in color or line. But the contrast must be subtly presented, else the two elements would merely clash.

Finally, the door frames a view—and lets you see the view beyond. Here is a subject worthy of much consideration. We Americans seem to have a fetish for doors that close rooms in—solid oaken or cypress or pine doors that set themselves sternly against any visual communication with the next room. Either that or no door at all. But the absence of a door is almost as great a mistake as a solid door. Each room should be an entity, a personality that is distinguishable from the others. But it should be related to the others just as people with distinct personalities are related. Doors preserve this distinctive personality, hence they should be used. Glass doors furnish a relationship between room and room, hence their advisability.

In addition to this is the sunlight which a glass door lets in and the silhouette value of narrow mullions, that break the view sufficiently to make it illusive. From these it can be readily seen that the glass door is pre-eminently the door for inside the house.



Arthur Loomis Harmon, Architect

WINTER ISN'T HALF BAD

Winter isn't half bad! It sheets the ground for the tracery of bare limbs to silhouette against and makes rhododendrons and spruce huddle close to house foundations. It reveals tiny fingers of vines stretching along walls and sets dull brick chimneys to smoking. It lights with new fire the red tiles of roofs and picks out hewn timbers in the shadowy stucco

of walls—and robes this house in Greenwich, Connecticut, and your house in St. Paul and his house in Montreal with a fresh grandeur. It is cold, ascetically cold, and its winds are bitter-tongued; but beneath its chill stars a new warmth, and even in its cutting winds can be heard the beginning of a new song. No, winter isn't half bad!

INTERIOR DECORATIONS THAT SOLDIERS LIKE

The Colors and Furnishings Used in Hostess Houses, Soldiers' and Sailors' Clubs, Canteens and Huts

EMILY BURBANK

DECORATORS and furnishers, like architects, now plan with regard to both war needs and war incomes. They came head on against this situation when at the full tide of carte blanche orders to meet peace conditions. The shock was bewildering. But instead of checking the imagination of the creative, new brain cells have opened up and a flock of ideas—beautiful and practical—are let loose every day.

The magician wand has been stern utility, emphatic elimination of all but the essential, and a censored budget for outlay when the work to be done was the interior decoration of rooms used for the refreshment of our fighting men.

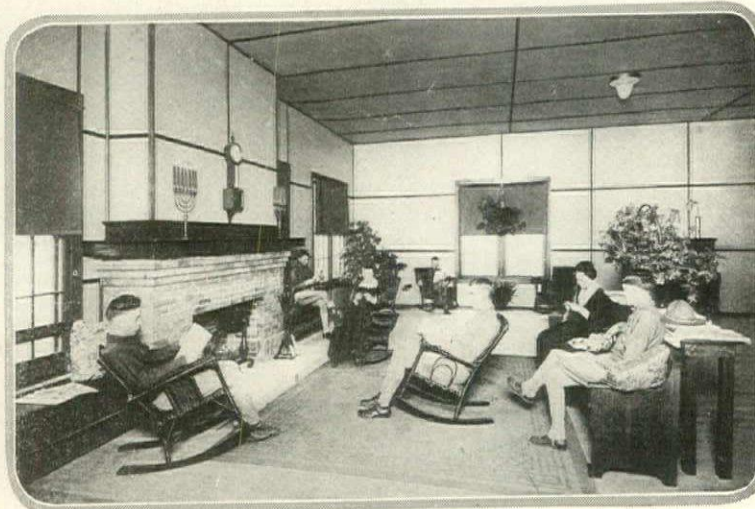
Decorators' Service

Decorators, being also patriots, at once agreed to small commissions, some indeed giving their services free, counting it as a part of their war work. The immediate reward awaiting them was the unexpected possibilities for interesting line and color, suitability and durability, within the restrictions imposed by war.

These classes of buildings for the refreshment of soldiers and sailors awaited decorative skill. There was the "hut," quickly thrown together within some zone of intense activity, demanding no cluttering frills within or without. This type of emergency building was put up at the front by the Red Cross, Y. M. C. A., and Salvation Army, of boards,



The Eagle Hut in Bryant Park, N. Y., is in blue and gold, with Windsor chairs and Swiss reed. Mrs. Albert Herter, decorator



At Camp Travis, Texas, the hostess house living room has walls of wall board and strips



The Red Cross Building at Camp Upton has silver gray woodwork, gray furniture, green cushions and curtains, green and yellow rugs



Comfortable chairs are appreciated by the men and their guests. This is the other end of the Red Cross living room. Louise Eddy, decorator

canvas and sheets of corrugated iron.

To speak of interior decoration in such cases seems absurd, yet as a matter of fact, it was experiments tried in canteens and rest houses in the war zone that first proved the value of this art even under fire.

Color and the Men

Early in the war, Red Cross National Headquarters received letters telling how whitewash and gay paints applied inside canteens and rest huts acted as a tonic on the jaded senses of men coming out of a region of smoke and dun colored earth.

Color!

Color! It was color that they craved!

Someone discovering this and believing in its power, and the suggestion in design, had made

the experiment. Great sunflowers, flaunting reds and greens, crude drawings of various sorts were dashed off on the walls, the idea being to suggest cheer, diversion, and relaxation after the depressing strain at the front. It met with immediate success. The soldier himself gave out the verdict, "Dress up the rest hut!"

It is easy to believe that those in charge found it great fun trying to do an elemental decorative stunt under fire when the jury was to be worn poilus, Tommy Atkins and later the Yanks. A light in the eye, a faint smile or cheery slang for approval, coined in the trench, and hurled back over his shoulder as the man went



Blue furniture with beige walls in the United Service Club, Philadelphia. Mrs. Woods, decorator



Wicker and chintz were pleasantly used in the mothers' sitting room of this service club

out to continue the march, were tokens by which every decorated hut and canteen knew that it was to "hang on the line."

When America went into the war and training camps were dotted over our land, there were added, in addition to the temporary buildings for the diversion and refreshment of the men, hostess houses near at hand for the purposes of accommodating friends and relatives of the men who had occasion to visit them.

Hostess Houses and Canteens

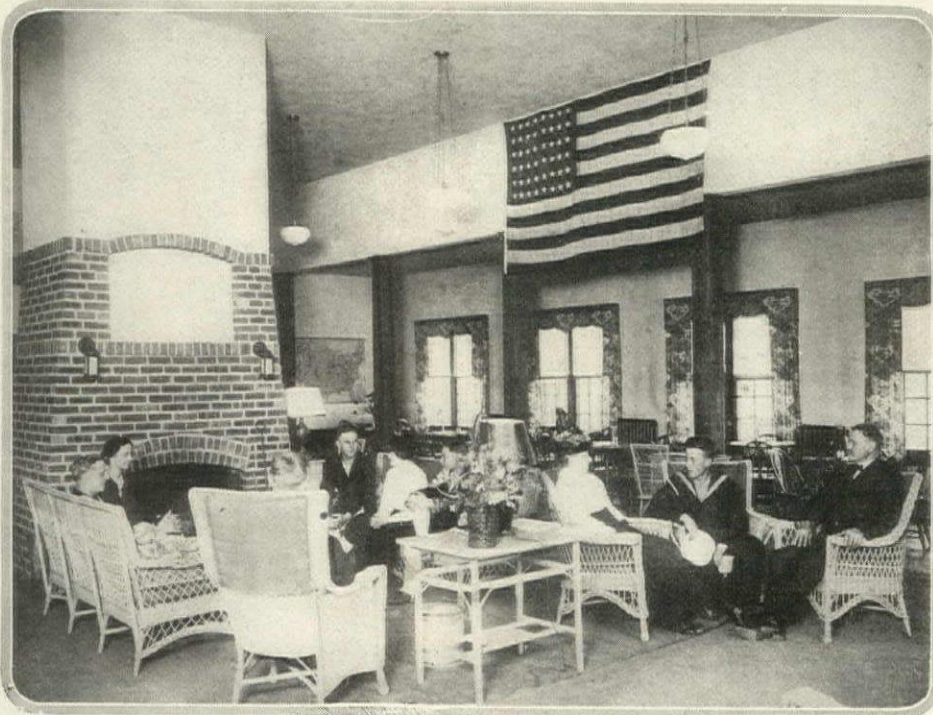
In those cases, where the hostess houses (planned for meeting places for soldiers with families and friends) had been built previous to the war and for private use and then adapted to the new need, because they were houses and not huts, it is a simple thing to make them look like homes.

This second class of refreshment station for men in the war often included canteens and soldiers' and sailors' clubs of every description as well as convalescent houses.

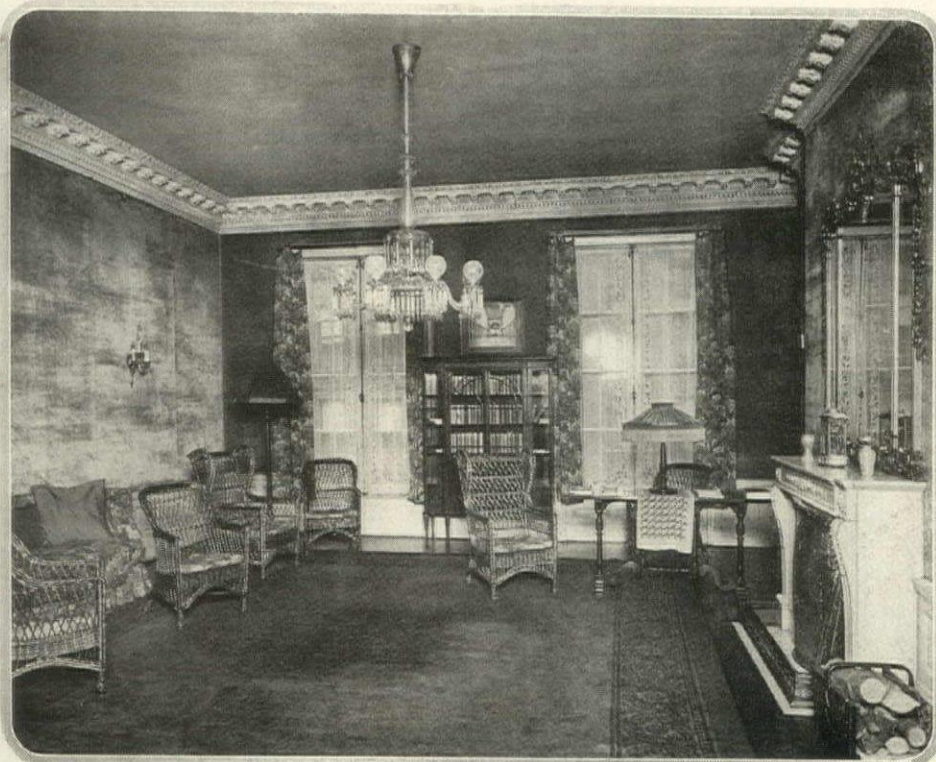
Here we enter the usual realm of flowering chintz, colored sun-proof materials, simple scrim, painted furniture or natural wood and cane, pictures, cheering china and appetizing glass.

The decorator can really do something under these conditions.

It is what he has done at the camps, and outside



A big fireplace is the focal point of all hostess houses. This is at the Great Lakes Naval Training Station, Ill.



The living room of the Y. W. C. A. hostess house in New York was made over with comfortable wicker

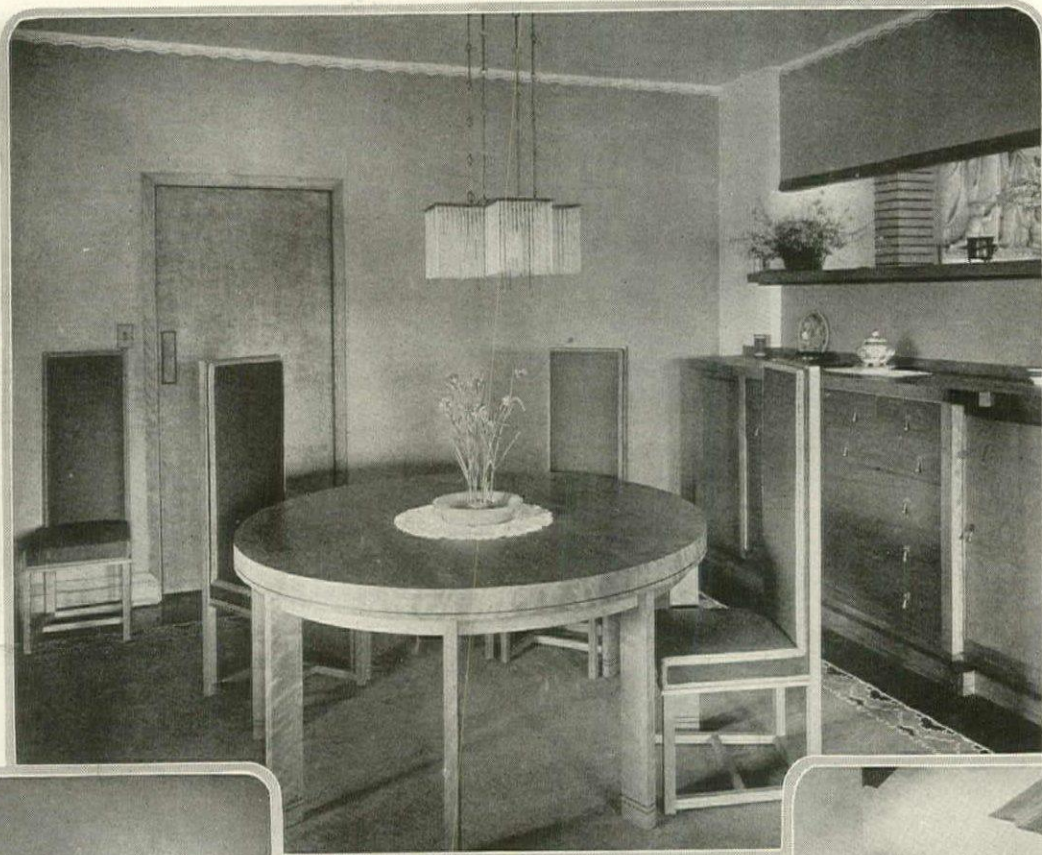
them, in temporary buildings that surprises us most. For example, one decorator, a woman, who did the Red Cross Convalescent House at Camp Upton, L. I., furnished the invalids' bedrooms and two or three others for the visiting relatives of men in the hospital with white iron beds, white enamel chiffoniers, chairs and tables, blue and white rugs and simple scrim curtains. The important point was to keep it hygienic and inexpensive. This was done, and at the same time a delightful result obtained.

A Red Cross Building

The same decorator's treatment of the living room in this Red Cross building was both appropriate and attractive. Its interior woodwork and the furniture were of silver gray; rugs gray with faint yellow pattern; curtains of pale green sun-proof; chair cushions a dark green denim; lamps antique green iron; the lamp shades deep rose-red, edged with fringe of stem green. The strong brilliant notes of color were contributed by war posters held to the walls with silver gray moldings.

This decorator was asked to supply china glass trays, kitchen utensils, etc., the quantity designated for this convalescent house being enough to supply a dozen people. She also selected the oil stove used for cooking. We mention this fact since it is sometimes forgotten

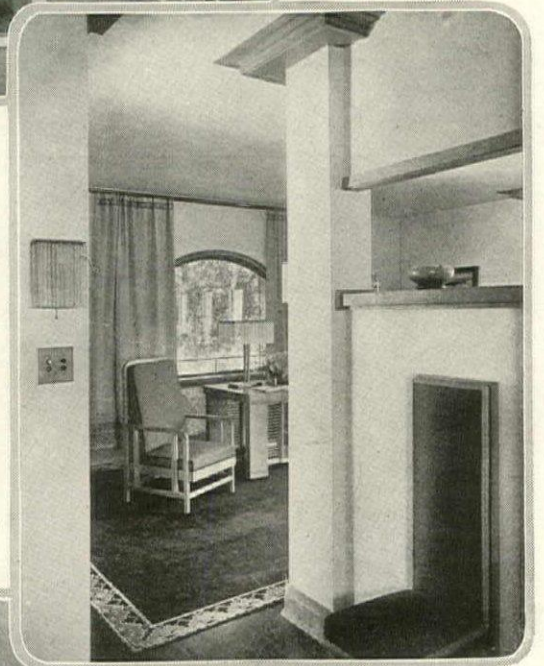
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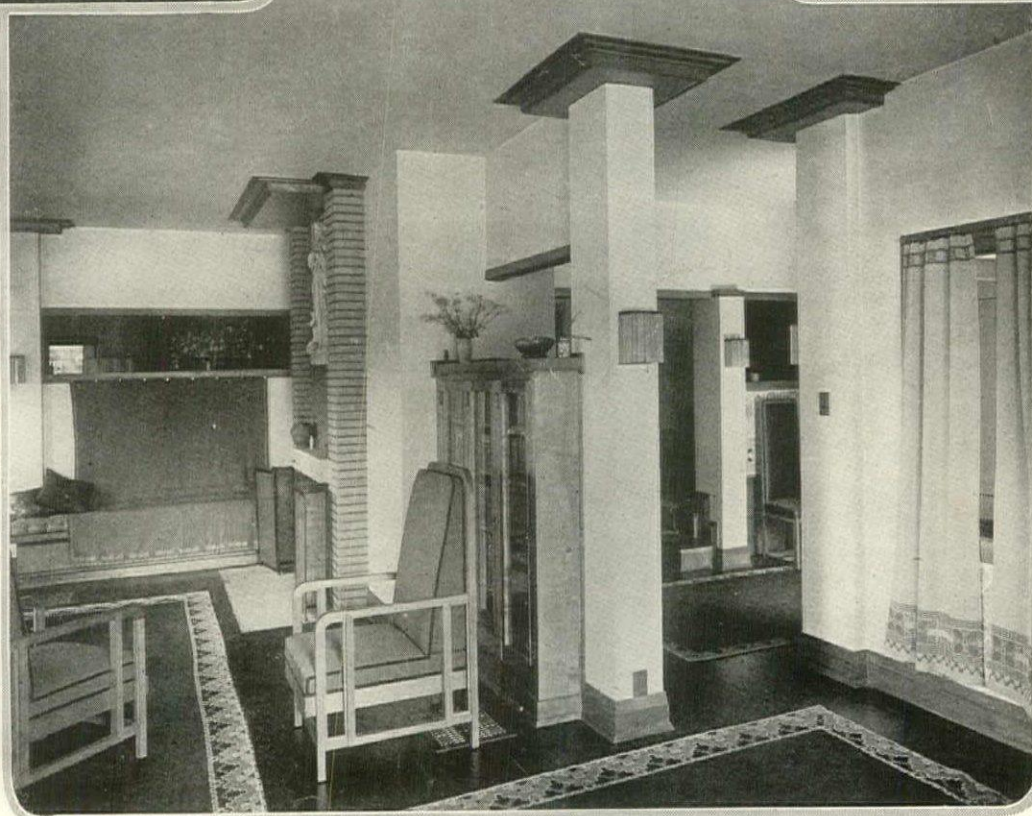
The walls of the dining room are pure yellow and the ceiling white with narrow gilt frieze. This brilliant background has for its foundation a blue rug on a black floor. Woodwork and furniture are of silver with a light inlay of black. The chairs are red edged with guimpe



The living room fireplace is of golden tone brick with an overmantel of ultra-marine relieved by ivory and gold. Caps of the pilasters are painted the same blue. The floor is black and the walls smooth white plaster. Rug is red with blue and gold border. Decorations by the Ianelli Studios



The lighting fixtures, whether at the side or in the center of the room, are of white opaque glass pencils suspended from a hammered brass frame



Silver birch woodwork and furniture give color to the living room. The upholstery is blue with black guimpe and the hangings are of gold with blue enrichment



The house is indigenous to its setting, the architecture being of the flat low character which is bred in the environment of the Middle Western plains. It is unusual, but it is distinctly American of a locality. White birch and oaks are supplemented by plantings of shrubs, sumachs, varieties of dogwood and native crab apples, hawthorn and witchhazel trees, the general character being full and rich, typical of Middle Western foliage



This home reads like a medieval text—brown and soft toned without, and every room its own rubric. The dull gold of the brick exterior is trimmed with rough surfaced wood stained black. Plaster and sashes are of white, while the roof is gray green. Above the entrance hangs an ultramarine blue porch. Here is a house without a front, its architect insisting that a home needs but an entrance side and a garden side to meet the essentials

The RESIDENCE of JAMES F. CLARKE, Esq.
FAIRFIELD, IOWA

BARRY BYRNE, Architect

LET YOUR CHRISTMAS PLANT GIFTS BE UNDERSTOOD

*A Christmas Card Accompanying Each Gift, Inscribed With Some of the Following Facts,
Will Help the Recipient to Supply the Simple Care Which Spells
Longer Life for That Particular Plant*



SPIREA (*Astilbe*). Not to be confused with the flowering shrub called spirea.

Some varieties have clusters of white flowers; others of pink or almost purple.

Spireas need plenty of moisture at their roots; the pot may even be kept standing in a saucer containing about one inch of water.

After the flowering season the plant may be placed outdoors and protected with dead leaves. In the spring it can be set in the flower garden or border.

PRIMROSE (*Primula*). *Primula veris*, "first in spring," was an old appellation applied to one or two species of plants, and retained today as an unusually descriptive family name of these interesting flowers.

Over three hundred different primroses are recognized.

In most houses primroses should be watered daily. An application of concentrated plant food, obtainable at any good flower shop, is advisable once a week.



HEATHER we naturally associate with Scotland, it is inter-practically all of natives of South introduced in England

The wild heathers other hand, appear plants. They belong

Heather is one of the house plants. temperature of not should be watered

After the blossoms the use trying to unless a greenhouse Its requirements blooming season are ing houses can sat-

The first half of saw perhaps the the indoor heathers English gardeners still mourn the days when the hard wooded plants from Australia and the Cape were such prominent horticultural subjects in Europe. They say that today we do not give these plants the care and attention they deserve, a statement which is especially true of America.

POINSET (*pulcherrima*).

and Mexico are of the poinsettia. same family is milkweed of our sides. Over 1,000 phorbia are

There are many phorbia, a few of because of their age. The flowers

Poinsettias are heat lovers, and do best in a temperature above 65°. Like most soft wood plants they require plenty of moisture—watering at least once a day will be necessary to prevent the leaves wilting.

If exposed to cold or other unfavorable conditions, poinsettias are apt to drop their leaves. For this reason special care should be taken to handle them as directed.



CLUSTER ROSE

(*Rosa multiflora*). To prolong the flowering period indoors it is a good plan to stand the pot in a cool room at night, where the temperature is about 50°. Be careful not to over-water.

After the flowers have gone the plant may be stored in a cool cellar and watered just enough to prevent the wood shriveling.

In the spring it may be planted in the garden, where it will bloom during the summer.



AZALEA. A temperature of 50° is best, although, like many other plants, azaleas will succeed for some time in ordinary house temperatures. While in bloom they should be watered about every other day, soaking them thoroughly.

After the flowering period less water should be given until good weather comes, when the plant may be set outdoors in a shady place.

Azaleas are closely related to rhododendrons; in fact, botanically speaking, they are inseparable.



CYCLAMEN (*Cyclamen persicum*). For over a hundred years this plant has been under cultivation. It came originally from Persia, and does best in a temperature of about 55°.

Not oftener than once a week, apply a weak solution of plant food such as the seed houses supply.

Plenty of drainage, such as bits of broken crock, should be in the bottom of the pot.



OTAHEITE ORANGE (*Citrus taitensis*). A dwarf tree of the orange family, deriving its name probably from the island of Tahiti.

It is sometimes used as a stock for dwarfing other oranges.

Excess watering will cause the fruit to fall. The foliage should be sprayed occasionally with soft water to cleanse it.

Toward spring the plant will start into new growth, and then requires more water. Spring is also the time for re-potting.



PALM. In Arabia there is a saying that the palm "stands with its feet in the spring and its head in the fires of Heaven."

For palms are water lovers, and they demand in addition a warm house in order to be at their best. Frequent spraying of the leaves with soft water is advisable. Never fill the jardiniere completely with water.

A sponging with one of the liquid insecticides every month will keep the foliage bright.



JERUSALEM CHERRY (*Solanum capsicastrum*). A native of Brazil and Uruguay, belonging to the same family as the potato, tomato and egg-plant.

Most of the solanums come from the temperate or tropical regions.

Once it is grown, the Jerusalem Cherry requires comparatively little water; excessive watering will cause the fruit to fall.

NORFOLK ISLAND PINE (*Araucaria excelsa*). The araucarias comprises about a dozen species, native to South America and Australia. One form attains a height of one hundred feet in the Chilean Andes, and another, in Australia, one hundred and fifty feet.

The Norfolk Island Pine, indoors, requires daily watering, but the water should not be allowed to collect and stand in the jardiniere. A room temperature of 60° to 70° is best.



BOSTON FERN (*Nephrolepis*). Ferns need plenty of water. It is also a good plan to stand the plant in a tub once a week and spray it with tepid water to keep the dust from clogging the pores of the leaves.

If you wish to keep the fern through the summer it should be repotted with fresh, light earth about March. A shaded location out of doors will be the best for spring and summer.





Gillies

A LITTLE PORTFOLIO OF GOOD INTERIORS

It's a picture from out of the past, this great hall. Christmas breakfast over, the family, friends and innumerable servants crowd in to sing Yuletide catches and greet the day before the blazing hearth. In England? Yes, once on a time. Today the hall stands in the residence of Allan Lehman, Esq., at Tarrytown, N. Y., one of those homes we owe to our ally Britain, for the woodwork and paneling in this great hall were taken from an old English house. The stone

chimney piece dates from 1650. About it is a minstrel gallery and above that the open timbers of the ceiling. An embroidered cope suspended from the gallery rail lends a touch of color to the sombre wood. The furniture is original of the period. Especial interest is found in the screen shown to the left which is made up of old paneling removed from Haddon Hall. John Russell Pope was the architect, and the decorators were Schmitt Brothers



In the sun parlor of the apartment of Mrs. Howard Linn, Chicago, Ill., the dominant piece is a Louis XVI panier sofa, with cushions of antique brocade in pale green and gold. Gauze curtains filter the light into an even glow. The furniture is cream with polychrome decorations. A black parchment shade surmounts the cream lamp base. By the doorway stands a wrought iron base supporting a green porcelain bowl with a cluster of bright berries.



Cream paneled walls form the background of the dining room in the Linn apartment. Against this are placed an old French sideboard and commode. The table is of the "draw" refectory type — the ends pull out, affording double the table space. Prints, a rococo frame mirror, simple pottery and silver make up the decorative accessories. A one-tone rug on a dark floor gives the room a good foundation and justifies the lightness in tone of the walls.

The west end of the Linn living room shows a coiffeuse now used for writing table, a good example of the adaptation of an antique. The chairs are French painted antiques with petit-point seats. A deep smoke valance of lace is an unusual touch on the mantel. The corner couch with its reading lamp behind supplies the maximum of comfort. Books with old architectural prints hung above them complete the interest of this sensible grouping.



The other end of the living room contains a more formal treatment; a console and mirror form the focal point, balancing the fireplace at the opposite end. The Directoire sofa is covered with blue and yellow striped silk. From the blue in this is taken the tone for the paint of the walls and woodwork. Valances and over-drapes of a striped taffeta with sheer under-curtains. The furniture for the apartment was collected abroad by the owner.



A BEGINNER'S LACE COLLECTION

*What to Select—How to Mount and Catalogue
the Pieces—The Types of Laces*

MABEL F. BAINBRIDGE

WHY not have a lace collection? Almost all of us have some bits of old lace, maybe much worn, that have come from grandmother's or Great-aunt Susan's attic. Gather all the pieces together, perhaps you don't think they are of any value; go to the nearest Museum which boasts a collection of laces. Ask about them, but most of all compare them with similar pieces there, and to your surprise you will find dozens of specimens, that have the same queer little outline thread or carnations, or flowers in relief that your treasures have. Failing a Museum, consult lace books at a public library, and in any case buy one good lace book. After years of reading everything that comes out in English, I still advise "Point and Pillow Lace," by A. M. Sharpe, for a practical, interesting text book, and another more advanced volume is Mrs. Palliser's "History of Lace."

Cleaning and Care of Laces

If your specimens are soiled, wash them in good soap and water, and either press over several thickness of flannel, or if possible, pin them out on a large board, using fine lace pins, and putting a pin in each picot. The most delicate lace will stand a very careful washing, and be better for it, as the dirt rots the threads. If badly stained, bleach in the sun or on the snow, but never use acids or bleaches of any sort. All breaks must be carefully mended, and attempt the work yourself, for you will acquire more knowledge of the way the lace was made than by hours of study.

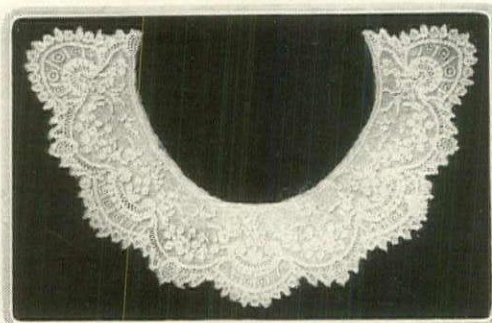
A good way to keep your specimens is to mount them on little frames covered with silk. have the frames made of $\frac{1}{2}$ " x $\frac{1}{4}$ " wood, the size of the drawers or case in which you plan to keep your collection. I use an old coin case, and as it is well made and tight the laces keep perfectly clean. A set of drawers designed for butterflies, or specimens of any sort can readily be converted into a lace cabinet. A strong pasteboard box will answer, if you cannot procure anything better. Cover the frames with silk, so that it is taut on the reverse side, but leaves a depression the thickness of the wood in front. The lace lies in this depression and is not worn by rubbing against the next mount. Sew the lace on carefully with a very fine thread and needle, folding



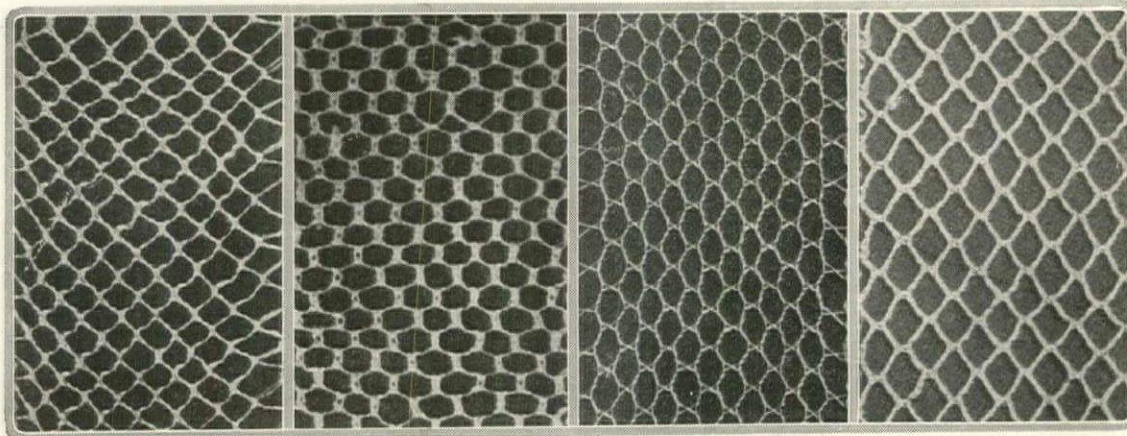
Four examples of Mechlin bobbin lace, mounted according to age of example, the top being the oldest. Author's collection



A section of Point de Paris mesh. One of the pieces in the author's collection



An old Alençon, French Point lace collar of exquisite workmanship. Author's collection



A piece of Mechlin bobbin lace mesh

Brussels bobbin lace mesh

Lille or English thread bobbin mesh

Valenciennes bobbin lace mesh

the extra length in a neat pile at the end. Never cut your specimens, but insert a bit of the silk used on the mounts, wherever the lace folds on itself. The color and material used on the frames is a matter of choice. I use a dull green, which makes a clear, but restful background. Old blue is used successfully in one French collection, and black velvet makes a rich mount, although it is considered trying to the eyes.

All laces come under two principle divisions; point or needle lace made with a needle point, and pillow or bobbin lace, made on a pillow with bobbins. Crochet and knitted laces have no historical value and although often useful and decorative do not merit a place in your collection.

Needle point laces are the oldest as it is a short step from ornamented fabric, embroidery, to lace which is ornament and fabric at once. A connecting link between lace and embroidery is Tirato or drawn work, made by drawing apart the threads of loosely woven linen, and whipping three or four closely together, thus forming square meshes. The meshes are the background, the pattern being often left in the solid linen or made by darning some of the meshes.

Filet, *punto a maglia quadra*, is made by netting the foundation as a fish net was tied, and then darning a pattern onto these square meshes. Filet is put into the point lace classification as it is really needle made.

Needle Point Lace Stitches

Old embroiderers felt that their work was too heavy, and to get the desired effect of richness combined with delicacy pulled some of the threads out, and embroidered on those left. They soon realized, however, the handicap of having all the threads run at right angles, and eventually did away entirely with the linen, and couched threads onto a parchment pattern; hence *punto in aria*, literally stitches in the air, or lace. Except for the first laces which were made with button-hole stitch, a weaving stitch, and roll stitch, all needle point laces are composed of button-hole stitch; that is, just one looped stitch into another. Armed with a strong magnifying glass, examine a specimen carefully, and see if it is composed of looped stitches, and if so, you may be sure it was made with a needle, and goes into the needle



Milanese Italian bobbin lace. This is made on a pillow, the braid woven first, then the mesh



This and the piece opposite, both Milanese Italian bobbin lace, from the South Kensington Museum

point division. This is subdivided into the different countries and kinds of lace, but all are needle point.

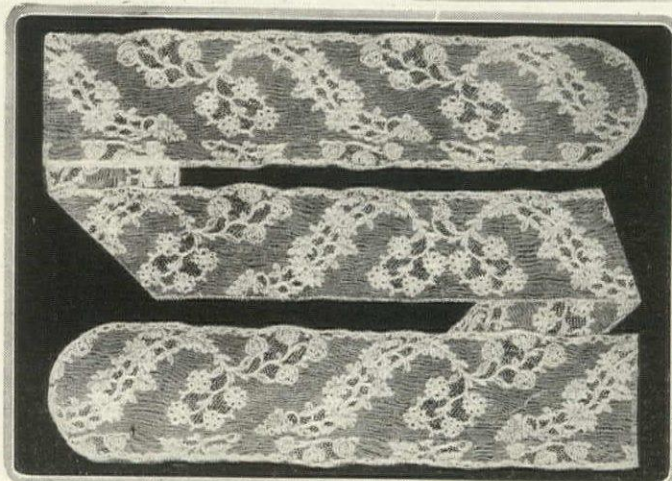
The origin of our other classification is obscure; you can read in the lace books most romantic stories of how bobbin or pillow lace was started, and believe the legend you like best. A parchment pattern was pinned onto a pillow, bobbins were wound with thread, and attached to the pillow by means of pins, and the lace woven, the pattern being indicated by the holes in the pricking, each hole demanding a pin. Bobbin lace admits of many divisions: sometimes the flowers or figures which form the lace are held together by little brides or ties; sometimes a tape is woven which curves around and joins on itself, but oftener there is a net ground or mesh. It is important to examine with a glass this mesh or *reseau*, for the way the *reseau* is woven, almost always definitely classifies the lace. Look also and see if an outline thread or *cordonet* follows the edge of the pattern.

It is very instructive and desirable to catalogue your collection following a scheme such as this,—which, by the way, is the card for the lappet in the upper center of this page:

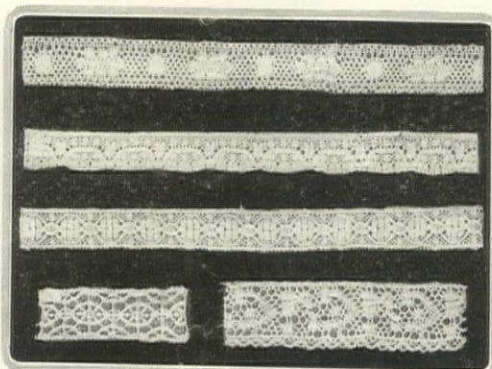
Flemish, Brussels. 17th C.
Bobbin
French Point de Bruxelles.
au fuseau
Eng. Pillow made Brussels
with mesh
Lappet in good condition
The ground is wonderfully
fine, the design good and
the a jours simple, but
effective.
42" x 5"

Paris, 1906. 50 francs.

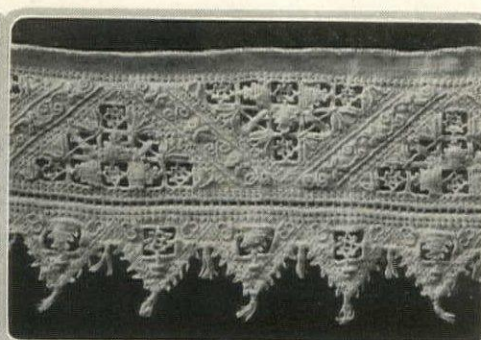
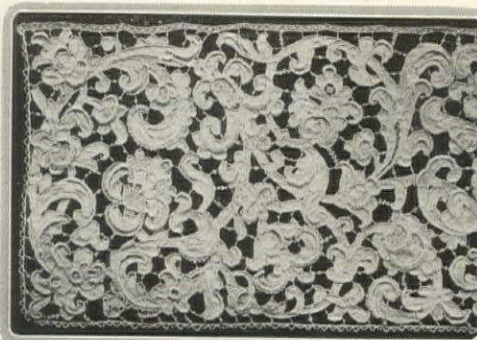
*Venetian Italian raised
point lace. From
South Kensington*



A Flemish bobbin lace lappet of the 17th Century. Author's collection



Examples of Abruzzi Italian bobbin peasant lace. Author's collection



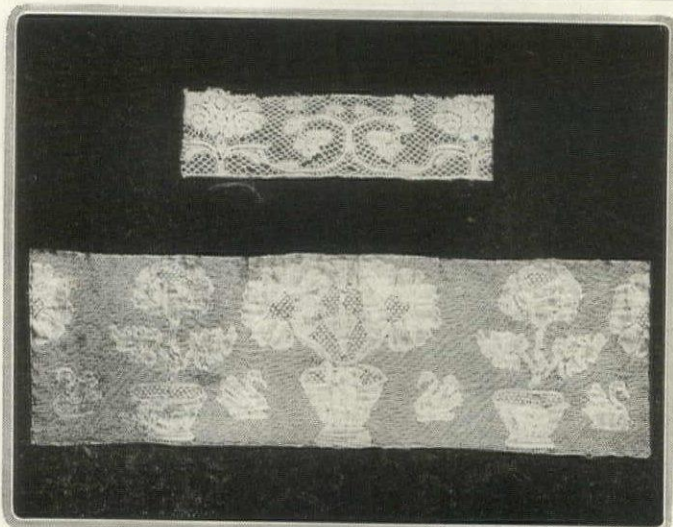
*Italian Reticella Eng-
lish cut-work. From
Metropolitan Museum*

Do not think for a moment your few pieces lack merit for the honor of forming a real collection. The mere fact that you have studied, arranged and catalogued a dozen specimens will prove you more a curator than the man with a very valuable collection of which he has no definite knowledge. With a little nucleus, and a great love, your collection is sure to grow like the proverbial oak, and be a source of never-ending joy and education to you and your friends.

Often you will find pieces of lace in need of repair, good pieces that can be bought at a reasonable price because of their condition. Do not hesitate to buy them, for often these will turn out to be the best loved in your collection.

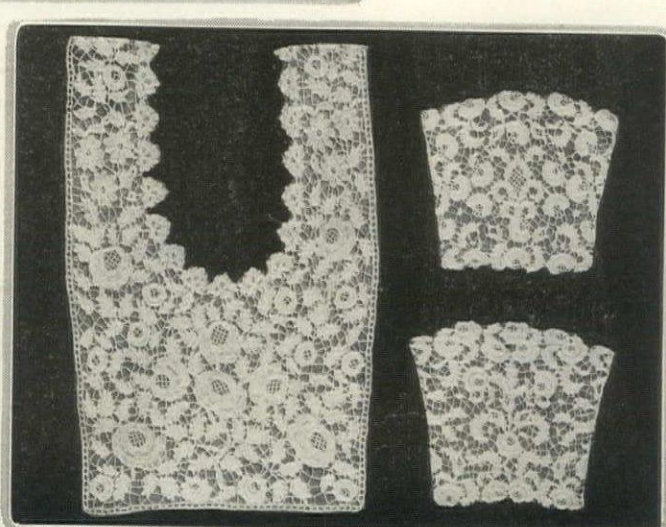
Having washed them carefully, as directed above, study the mesh or stitch in detail. Then proceed to darn the holes. Take time at this. Eventually you will be able to simulate the original. The Dutch bobbin lace cap—the long strip at the bottom left hand of this page—had two button holes originally. These were mended and the design carried on so that only the closest examination will reveal where the new work begins.

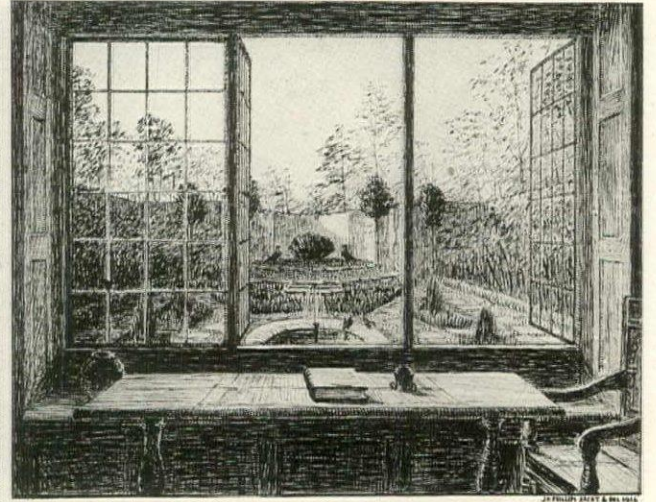
Skill in mending lace can come only through practice. You can't learn it from books. But learning it from the laces themselves, you will thoroughly acquaint yourself with every idiosyncrasy of stitch and mesh, and, when the mending is finally completed, the piece will have more value to you personally.



*(Left) Dutch
bobbin lace. The
lower specimen
was a Dutch cap*

*Honeton bobbin
lace. The frame
shows method of
mounting*





A writing table is set before casement windows that open on the bird garden—a garden enclosed by high walls over which trails the wild grape, and flanked with berried shrubs. Midway is a bird fountain

A REST HOUSE AND BIRD GARDEN ON THE ESTATE OF MRS. PAYNE WHITNEY,

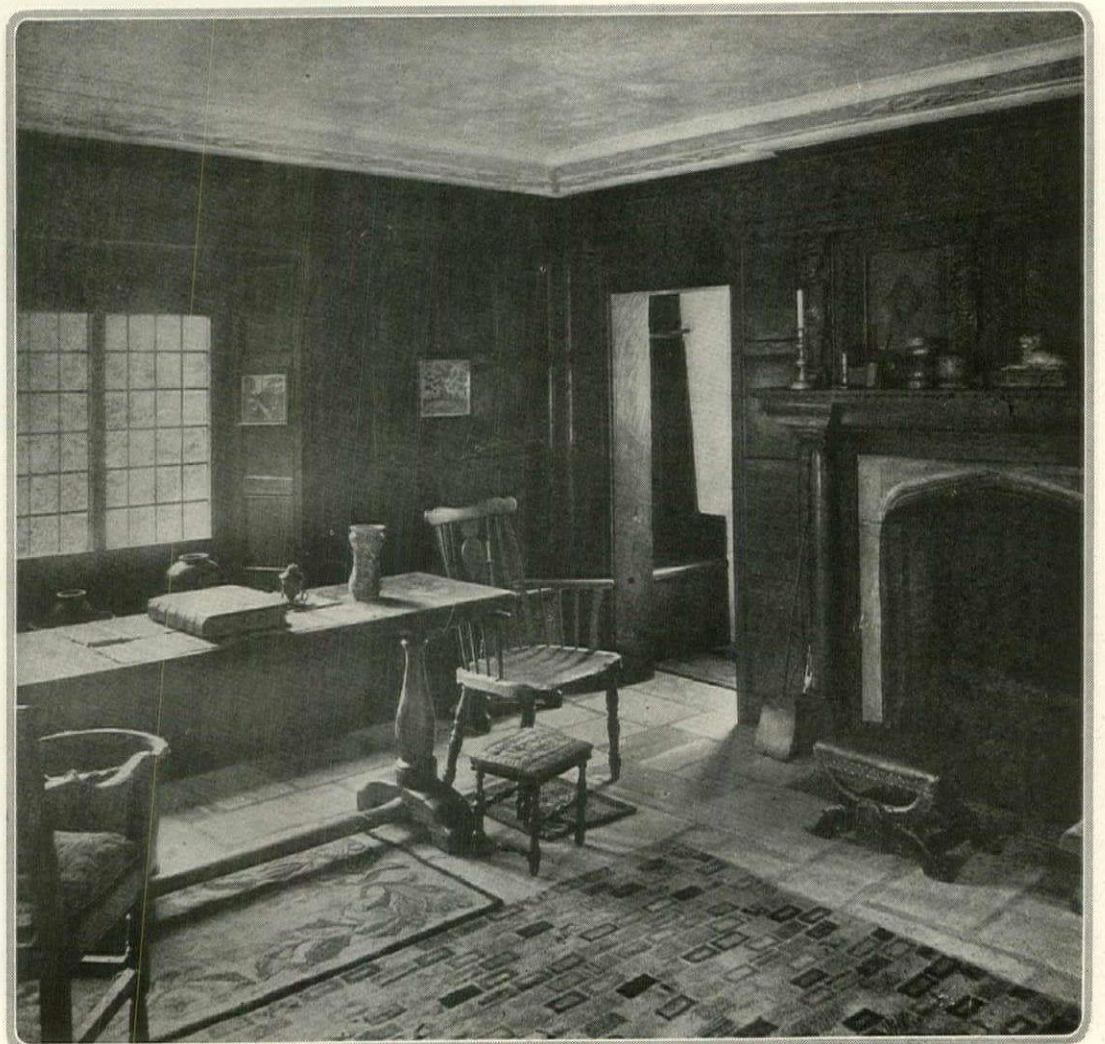
MANHASSET, L. I.

J. H. PHILLIPS, *Architect*

Decorations by Karl Freund

When Mrs. Whitney asked her architect to design a little rest house in the woods, she had in mind a witch's cottage, such as one sees in fairy tale books. The lovely old oak paneled room, imported from England by Karl Freund, was enclosed with masonry walls; the lower story stucco; above, brick and oak half-timber work, taken from old barns on Long Island. The roof is old English slate of varied sizes and colors—purple, green and gray—laid with wide joints and raked to allow the moss to grow

The room, views of which are shown here and opposite, has a dark oak wainscot. The mantel is composed of simple round columns supporting a cornice, and faced with a carved Portland stone arch. Windows are divisioned by straight mullions. The plaster ceiling is covered with medallions of Scriptural subjects grouped around a sunburst. Reddish stones, rough hewn, comprise the floor. Over it is laid a large hooked rug in a tessellated pattern. The room is furnished with a chosen collection of 16th and 17th Century pieces

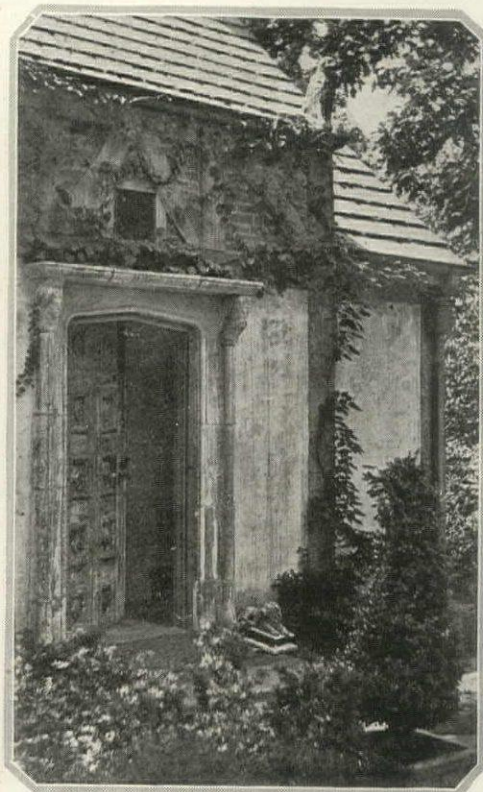
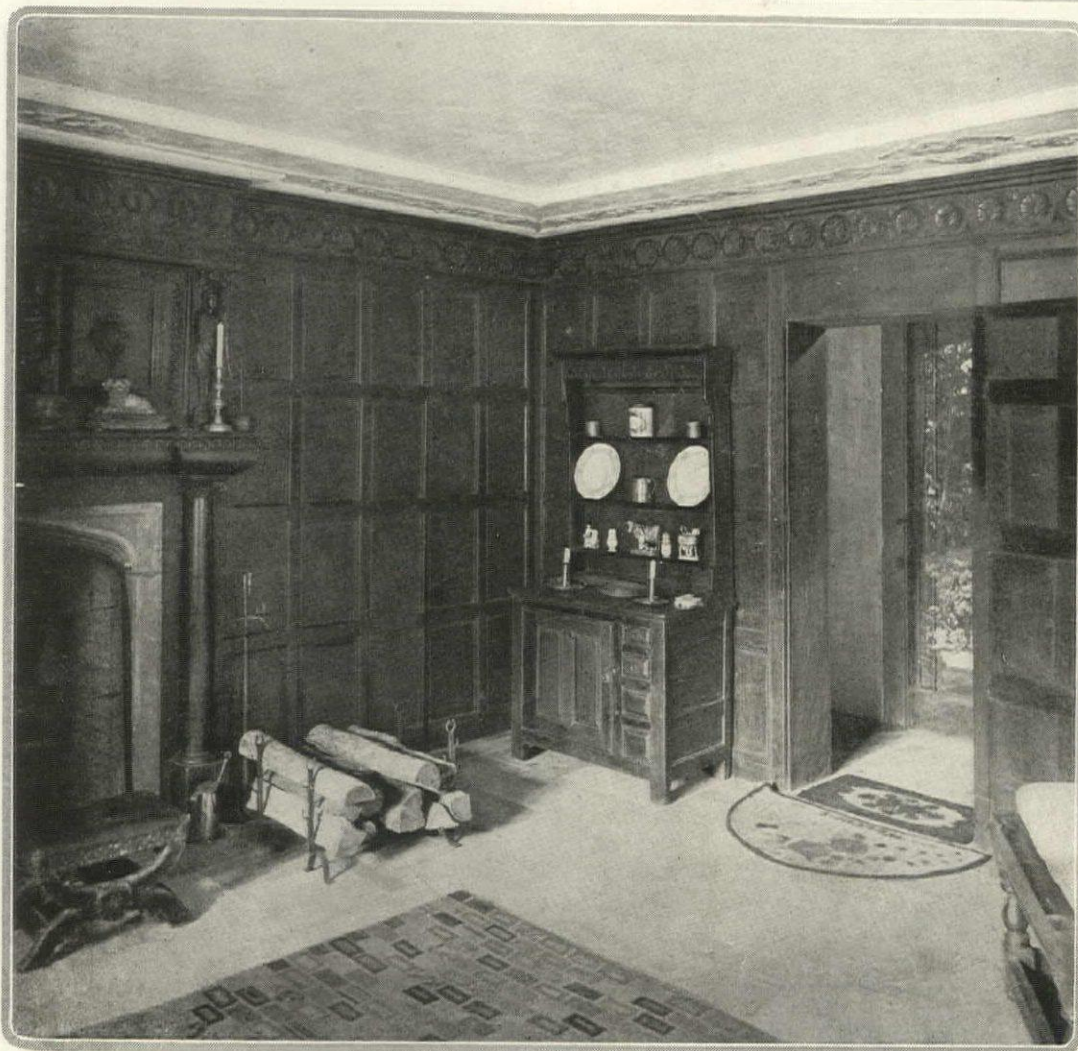




Up under the eaves, and reached by an old plank stairway, is a little room with rustic furniture and hooked rugs. The mantel is of Tudor style. Iron guinea hens act as fire dogs



This view, from the end of the garden, shows the bird bath, fountain and stone walks. Entrance to the garden is through a 16th Century solid iron door on the chimney side of the house



A quaint entrance was made with an old carved wood paneled door and stone architrave. To make this Tudor door the architect used old stone fragments and two stone heads. A candle fixture set in the little window above lights the doorway and vestibule

ELECTRIC LUXURIES THAT ARE NECESSITIES

*Because They Save Labor and Minimize
the Servant Problem*

EVA NAGEL WOLF

ONCE upon a time there was a genie who was very powerful and very much feared. After many years there was born a wise man who made many plans to outwit the genie. He studied long hours, consulted many huge books and made many curious experiments but finally enchained the genie until even to this day he is at the beck and call of those who but desire his services. This genie is electricity, and the clever wise man, none other than our friend Edison.

Those who desire the services of the great genie have but to push the button or turn on the switch and lo! electricity is ready to serve.

Many are the devices that have been made to enslave this genie, and this year especially are they in demand, for with the scarcity of coal and the rarity of servants, electrical utensils are a necessity in every home.

Breakfast Minus Servants

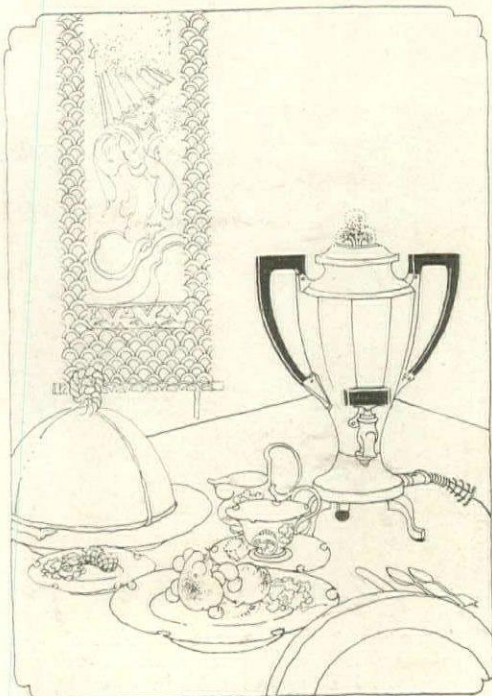
A dainty table, a beautiful, cheerful woman opposite, a piping hot breakfast served from glistening electric utensils onto attractive china—what more could any man ask to start him right on his day's work? That the woman is beautiful matters not, but that she radiates cheerfulness is most important. In these days

of intermittent servants it is difficult to start the day cheerfully, but with the genie at the other end of the wire, and attractive cooking utensils, it is almost an unalloyed pleasure to cook a meal. The old drudgery of preparing a meal has lost all its terrors with such appliances as the coffee percolator, for instance, which is easy to clean and in which one cannot help but make delicious coffee.

Percolators or urns can be had in nickel,



The table grill, which comes at \$15 for a single burner and \$27 for the double, has four heats and is provided with three cooking pans



Much of the day's start depends on the coffee, and the coffee depends on the percolator. Prices vary according to size, etc.



No well-ordered household can do without an electric flatiron. A six-pound iron, capable of making a dent in any laundry bill, comes at \$6.35

quently there is no smoke. What a charming gift for the family! The price is \$15.

A Table Grill

The more pretentious meal of luncheon or supper, or even the war time dinner, can be prepared at the table on a grill or table range. The latter comes in single or double burner style with or without a single burner oven. The round grill at \$9.50 has four heats and three cooking pans. One can boil, broil, fry or toast on the single burner grill. The single table range with an oven in which one can roast or bake is \$15 and the double is \$27. A whole meal for a small family can be cooked on the double burner table range, for the heat above and below each burner can be utilized. While the meat is roasting, potatoes can be browning under the same coils. The single portable range can be operated from a lamp socket, but the double range requires special wiring.

Most women are familiar with the uses of the alcohol chafing dish, but now that alcohol is prohibited the electric chafing dish will be substituted and will be found much more convenient and certainly much cleaner to operate than the spluttering alcohol lamp that usually needed filling in the middle of the cooking operation. Electric chafing dishes cost \$15.75 and the silver Sheffield variety is priced at \$27.50.

Electric Heating

After the experiences of last winter it is the wise person who looks into this matter of heating with electricity if it has not already been done, for, with poor gas and little or no coal, one hails with delight, even though it is a bit expensive, the portable electric heater. It is most practical for the smaller room, and for the nursery, sick room and bath room, it is indispensable. It costs \$9.50.

copper or silver plate, on straight lines, Colonial pattern or a copy of the well known Sheffield plate decorated with the Old English chased pattern. Or a set composed of urn, sugar bowl and cream pitcher on a tray to match makes an attractive gift at \$29.50 to \$49.75 for the silver chased pattern.

For golden brown toast, the electric toaster is to be commended, for it will keep the family supplied with toast that is always hot and crisp waiting in the rack above. With the advent of the electric toaster we are assured of the disappearance of the leathern square that used to masquerade under the name of toast. They are priced at \$6.35 and on up to \$12 for the Sheffield pattern in silver.

If one wishes a heartier breakfast and has time, just five minutes, to wait for the electric waffle iron to heat, why waffles can be turned out two at a time every two minutes. The electric waffle iron is certainly a wizard. The aluminum grids require no greasing, conse-

For the health of the youngest member of the family and the comfort of his nurse see that one of the adoring relatives presents him with an electric milk warmer for Christmas. This is a clever little container with a cover that can be used for heating water when not serving his majesty. The attached black handle allows one to carry it about in comfort when hot. It is equipped with the approved Hygeia, eight-ounce nursing bottle and can be had in copper, nickel plated or silver plated with cord and plug attachment for the lamp socket. It will be found invaluable when taking baby to Grandmother's for the Christmas holidays.

For the nursery it might be wise to purchase a heating pad and it might also be whispered that it will be borrowed, when not in use in the nursery, by the larger members of the family.

Nothing will take the place of a heating pad in the sick room and at \$6 it has sent the

leaky rubber hot water bottle scurrying to parts where electricity is unknown.

To please his lordship see that an immersion heater is at hand for his shaving water. At \$5.50 it will make a most acceptable Christmas gift, for it must be admitted that it is difficult to purchase something for "him" that he will use and not pass on to some one else.

Possibly the most widely known and most universally used electrical article on the market is the electric flat iron. It is the pride of every household and the constant joy of travelers. It will quickly iron the heaviest, dampest linen or by removing the plug will press the daintiest lingerie; purchased from a reputable firm, it will last countless days. A six-pound iron can be purchased for \$6.35 and will pay for itself many times over in the saving on laundry bills.

There is a very clever tourist iron, with a hole in the end for the electric curling iron, accompanied by a black velvet bag for traveling. And while on the subject of curling irons there is also a most clever device for drying the hair. It is in the shape of an aluminum comb and can be attached to the same ebony handle that comes with the curler. This combination is \$6.35.

With this array of silver electric devices the new housekeeper need not shake her head and begin to worry about keeping it clean. It is no longer a day's work with whiting and ammonia, brushes and cloths and elbow grease. The clever little housekeeper of to-day collects all the silver in the house, piles it in a large pan—any pan that is large enough will do—

for she first places in the bottom of it a metallic plate. Over all she pours boiling water and then, clever little witch, she adds soda and salt and laughingly watches the genie do her work. Her greatest labor is to take the articles from the boiling water and dry them on a clean towel!

There is another device for cleaning silver that requires even less work. This double rectangular pan with a perforated inset and a soldered grid, which acts as a cathode electro-negative pole, cleans the silver by electrolysis. This arrangement is quite as magic as the other in results, for all one has to do is to add boiling water to have the genie serve.

So it would seem that electricity is as subdued as we now have the Hun and it is this war with the Hun that has taught us many things, not the least of which is the more universal use of electricity in the home and the boudoir.



A Colonial percolator in nickel or copper, four cup capacity, \$13.75. For six cups, in copper or nickel, \$13.75; in silver plate, \$17.25



A simple percolator in copper or nickel, 5 cup capacity, \$11.60; and for the same capacity in silver plated the price is \$13.75

A FOOTNOTE ON SLEEPING PORCHES

*Color Schemes and Furniture That Make the Porch
a Twenty-four Hour Room*

SO many readers of HOUSE & GARDEN have wanted to know how to decorate and furnish the sleeping porch as an all day room that we are squeezing in this footnote concerning such work.

Both the sleeping porches shown here are off bedrooms, which is the proper arrangement, since the bedroom can be used for dressing. The windows are of the ordinary sash variety,

so that there is nothing unusual about the mechanical arrangements. The secret of their livableness lies in the decorations and furniture.

In one porch the rug is of orange fiber squares, and the furniture wicker painted delf blue. White Holland shades at the window have hand-painted decorations in blue. On the bed is a spread of yellow linen trimmed

with a narrow band of blue. The walls are white enamel.

The other room has a black fiber rug, willow day bed and arm chair in natural color with black border, and a day spread of black and white linen piped with red. The decorations on the shades carry out the colors in the furniture and spread. Agnes Foster Wright was decorator of both porches.



The furniture is delf blue. At the windows white Holland shades with blue painted designs. Bedspread, yellow piped with blue. Agnes Foster Wright, decorator



Another room has a black fiber rug, a willow day bed with black trimmings, a bedspread of black and white linen piped with red. Agnes Foster Wright, decorator

The
RESIDENCE
of
F. I. KENT, Esq.
SCARSDALE, N. Y.

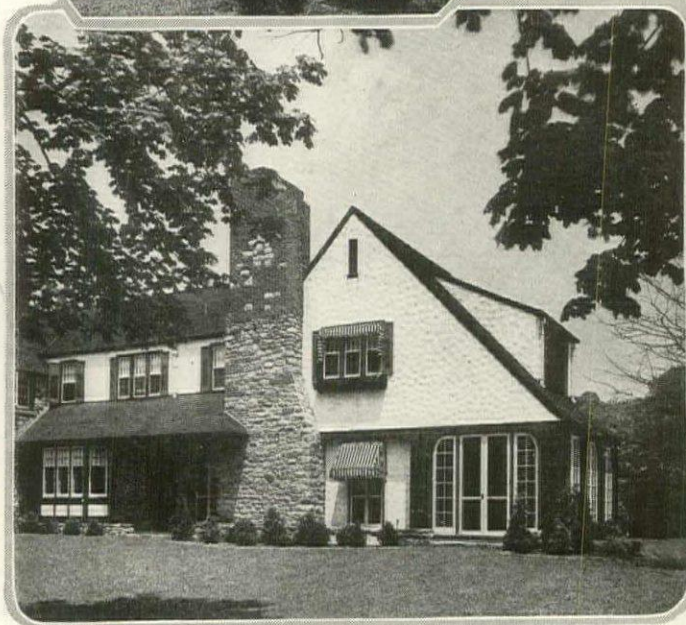
PATTERSON & DULA, Architects



Broken and repeated roof lines give the house unusual architectural interest. These together with the grouping of windows and the arched gate and door, and the oriel up under the eaves of the ell, produce a pleasing façade full of contrasts and rich in texture



An arched service gate with a pent roof breaks the garden wall



The walls are rubble with a heavy coating of white-wash, a combination that gives interesting light and shade effects

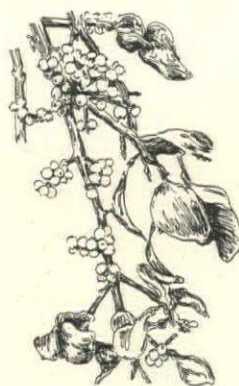
In this inner court white walls form a clear background for the foundation planting and pronounce the window openings



SOME RANDOM THOUGHTS *on a* PAGAN PLANT

The Christmas Mistletoe Tradition Is Many Centuries Old, But There Are Several Worse Subjects for the Hammer of the Iconoclast

ROBERT S. LEMMON



THE mistletoe season is at hand. Hear, then, these wayward thoughts.

Mistletoe is primarily a plant with a legend. In the good old days when Druids were in flower, it entered to no slight degree into the ceremonies of their cult. Their strange religious rites were often performed in oak groves. Did mistletoe grow on the rugged limbs of the trees, so much the better; a Druid, clothed in white, would climb among the branches and, with a golden knife, cut free the plants, while a companion stationed below stood ready to catch them in a spotless cloth. Just what followed our historian does not relate, but we fancy there was considerable hopping about among the *dolmens*, a Celtic chorus or so, and, toward the conclusion of the party, perhaps some careless throwing about of *cromlechs* on the part of the less responsible participants.

Note, however, that no mention was made of the modern significance of mistletoe, the Yuletide possibilities it offers when hung from the parlor chandelier or other point of vantage. That came later, in the decadent days when cave-man tactics were yielding to more diplomatic methods. If we are to believe the evidence presented by Caesar and his contemporary historians, the early Europeans were men enough to take their kisses where they found them, without waiting for such faint-hearted excuses as a cluster of greenish berries and waxen leaves overhead. Had they lived today they would have made ideal Tank Corps recruits, for we have it from a high official source that the motto most frequently carved on the lintels of their dank abodes was *Crom draoi tol*—"Treat 'em rough."

those of both sexes who chance to pause, even for but a moment, beneath a plant in which it is inherent. Misinterpretation, jealousy, hectic mothers-in-law, dire consequences of many sorts—these are risks not lightly to be run.

Crowning all is the existing uncertainty as to the ancestry of mistletoe. Some authorities assert it is descended from the *Viscums*, an old Latin family which for generations has lived in the temperate and warmer portions of the globe. Were the *Viscums* pure blooded we should not regard them so much askance. Truth compels me to state, however, that whereas some branches of the connection are of a red-brown complexion, others are practically white. Just when the colored strain made its appearance I have been unable to determine accurately—therein lies the great shame. It is difficult to reconcile our ideals of racial purity with such concrete evidences of a careless ancestry.

Two other names inevitably obtrude themselves into every discussion of the mistletoe's family connections: the *Loranthuses* and the *Phoradendrons*. As to the former, the less said the better. The founder of the *Phoradendron* family was a Greek whose name really signified "Thief Tree." Details of his married life are lacking, but the fact that through the succeeding generations the stigma of thievery has never been dissociated from the name is rather significant.

As a matter of fact, all of the mistletoe's family connections are notorious for their klept tendencies. They have always preyed on others, settling down for an indefinite stay in any home hospitable enough to allow them across its threshold, true parasites in the most despicable sense of the word. Bed and board, once offered them in a misguided moment of hospitality, are never relinquished. They are as persistent as a poor relation after the two weeks' invitation is long outworn. Rare indeed is the host with strength sufficient to eject them neck and crop.

On one other point geneologists are unanimous; I refer to the lack of culture so painfully evident throughout all branches of the family. "The *Phoradendrons* are not cultivated," says one authority; "Cultivation is rare among the *Viscums*," states another; "Attempts to cultivate *Loranthus* seldom succeed," is the verdict of a third.

On three distinct counts, then, the indict-

ment is complete. A doubtful ancestry, dishonesty, lack of culture—do not these proven facts alone justify distrust?

FOR many months America has striven to determine just what constitutes the essentiality of an industry. Munitions making, farming, shipbuilding, railroading—these we know to be just causes for military exemption. Conversely, most of us are as one in believing that checking hats in a restaurant, tending bar, bobbing the hair and praising New York's new subway system were not necessary to winning the war. It has even been suggested that mistletoe gathering be listed as a non-essential.

Our Christmas supply of kissing berries comes mainly from New Mexico, Oklahoma, Arkansas, Tennessee and Kentucky. The Western and Central States alone have been accustomed to use from 15,000 to 20,000 pounds from these sections. Why, it must be quite an industry, for remember that you cannot go out and chop down a big tree of the stuff, just like that—mistletoe leads a wild, scattered life, as do most criminal characters. You have to go on a regular hunt for it; take along an axe, trace it to its lair, slay it with one deadly stroke.

Essential labor, forsooth! Gather ye holly while ye may, make glad the house of Christmas with its honest red and lusty green. But away with less worthy subjects.

WHY should mistletoe ever have been chosen to play a part in the Christmas festivities? A parasite among plants, a horticultural vampire subsisting on the strength and good nature of sturdier things, it lacks even the warm coloring and cheery aspect that epitomize the day. How absurdly incongruous with the crackle of blazing logs are its anæmic looking berries, how out of key with the laden banquet table, the blaze of light, the chatter of voices with their undercurrent of good cheer!

For Christmas is a season of ruddy well-being. Our modern philosophy will not permit of its being colorless and subdued. Can a man rejoice heartily with a pale face? Does true thankfulness wear a waxen mask? Think of what the day commemorates, of what the Event has meant to the world. Surely it is not sacrilegious to own a face glowing with health, to live among colors reflecting optimism and joyousness and strength, to cast out all that is chill and has no honest earth-striking roots.

The spirit of Christmas is a sacred thing. The holly wreaths hanging in a thousand windows, the tinsel trees and gifts for the children, the assemblings from far and near for the one great occasion of the year when family ties are paramount—these things are symbols without which we should be poor indeed. Not for worlds would we relinquish them, for they signify that which lies very close to our hearts.

The true traditions of Christmas, the traditions which mark the love and reverence of countless generations for the real spirit of the day—hold them fast. That home is a better place to live in where sentiment is more than a mere word, tradition more soundly based than on a cluster of cheerless berries still cold with the Paganism of two thousand years ago.

ICONOCLASM is a dangerous pastime. From Voltaire to H. L. Menken, idol-breakers have courted death by violence, *sans* trial by jury or otherwise. Not without trepidation can one contemplate the shattering of the half gods; yet until these go it is well known that the real gods cannot arrive.

The Christmas mistletoe tradition is entitled to some consideration because of its antiquity. The plant's definite connection with the day's celebration began in England, we are told. Let me set down a few facts, though, to show how false is the basis of its claim to continued popularity as a demi-god of sentiment.

Firstly, mistletoe flowers are dioecious at their nodes. Think of it—and such innocent-looking blossoms, too! If they were cleistogamous, or even cespitosely pedunculate, one might feel less harshly toward them. But dioecious, especially at the nodes—why, the thing is unpardonable! Are there any depths of infamy, of deception, of Hunnish crime, to which dioecious flowers would not descend? We could almost conceive of their sinking so low as to live in indehiscent stipels.

This fact is overshadowed, however, by the far more serious accusation of glabrosity which we are forced to admit the whole plant only too justly deserves. No one characteristic could be less in harmony with the modern rôle of mistletoe at Christmas time. It is no more than humane to warn the public of the dangers that lurk in this trait of glabrosity, especially to

PUTTING ON THE GARDEN'S WINTER CLOTHES

The Reasons and Methods for Winter Protection of Shrubs, Trees and Hardy Perennials—Plans for Special Situations

WILLIAM C. McCOLLOM

WHY does Nature in her mysterious way clothe animals in heavier winter coats than they wear in summer? Why do trees of northern climates root more deeply than those of the tropics? Why do briars and other underbrush always grow beneath trees in their natural environment?

The answer is simple: these are merely Nature's ways of caring for her own. The fur of the animals is for warmth, the deep rooting of the trees is to avoid damage by deep freezing or heavy winds, the underbrush is to catch the falling leaves for winter protection. It is by giving serious consideration to the laws of Nature and improving upon them that it becomes possible for us to have any number of beautiful plants that are by no means hardy in this latitude.

Some there are who would excuse their lack of progressiveness by questioning the sense of trying to grow plants that always require protection during winter. Yet one of the greatest factors contributing to our present high standards is the desire to have better things. That is excuse enough for anyone trying to winter plants that require some extra care to survive the cold.

Protection Methods

There are two distinct methods of protecting plants to prevent winter killing. One is to protect the roots by covering the rooting area with loose material called a mulch; the other is to cover the tops to prevent sun scald or the effect of freezing and thawing during winter. Each of these methods is necessary with certain classes of plants.

Any material loose enough to form an air cushion on the surface of the ground may be used to protect the roots. Manure is preferred, as it not only reduces the penetration of the



A box of suitable size will hold dead leaves in place over an individual plant

frost and minimizes the freezing and thawing process, but at the same time it enriches the soil. The winter rains slowly dissolve the plant foods in the manure, washing them into the soil where they become available for the roots. This annual application of manure mulches should be more generally practiced. Besides the protection afforded, it keeps plantings in a healthy, vigorous state of growth.

Leaves when used in large quantities form an excellent protecting covering for the roots, but they take so long to decay that they possess little fertilizing value when used fresh; and when decayed, they disintegrate so thoroughly that they are of no value as a mulch. Where conditions are such as to allow leaves to fall and decay gradually we have the ideal root protection and refertilizer. This process should always be followed on large plantings of rhododendrons, laurel, etc.

Where dryness is advisable, leaves are also invaluable for their water shedding qualities. Anchusas and other soft rooted perennial plants suffer from excessive moisture at the roots, but this can be overcome by mulching heavily with leaves. Leaves are also helpful in keeping out the frost; very tender roses can be wintered safely with a proper covering of them.

Pine needles, meadow hay or any loose material that will not mat solid may be used for root protection. If these mulches are loosened occasionally during winter so that they do not freeze into a solid mass, they are certain to reduce the action of the frost on the roots.

The proper time to apply root coverings is after the ground has been somewhat frozen. The purpose of this is to allow Nature to check the root action and properly ripen the growth for winter. If the mulch is applied too early the roots continue to be active until unseasonably late, which, of course, is not desirable.

Usually after several light freezings a crust will form on the surface of the ground. This is the proper time to apply root mulchings. The quantity to be applied is determined by the nature of the plant and the material used for covering; usually from 4" to 6" of manure is used in mulching, while from 8" to 12" of leaves will be necessary to give proper protection.

The Plants to Protect

It would be much easier to name the very few plants that are not benefitted by winter mulchings, than to enumerate those which are. Those actually requiring it are the broad leaved evergreens, rhododendrons, mahonia, Andromeda, etc. Evergreens of all types should be protected for the first few years after planting, at least; and retinosporas, biotas, and other dwarf evergreens should be protected regularly. Those not familiar with the different types of evergreens would be acting wisely to mulch all kinds adequately.

Plants of all kinds that are not growing satisfactorily can often be brought back to health with the assistance of a mulch of good manure applied in autumn. Hedges of all sorts, regardless of their hardiness, should be mulched. Specimens growing in exposed locations need this form of protection, while plantings of any kind on raised mounds which shed water should be mulched deeply to retain all the water possible about their roots.

Deciduous trees and shrubs do not suffer so much from the action of the sun as do evergreens. They are, however, just as susceptible to damage from severe freezing of the roots. In many cases the trees will start into growth in early spring, only to stop shortly and then gradually die. This often leads one to think that the trouble is of some other nature. The fact is that the roots were killed to a point where



The manure mulch is a good thing for shrubbery borders during the winter



Cornstalks and dead leaves can be utilized for winter protection of borders

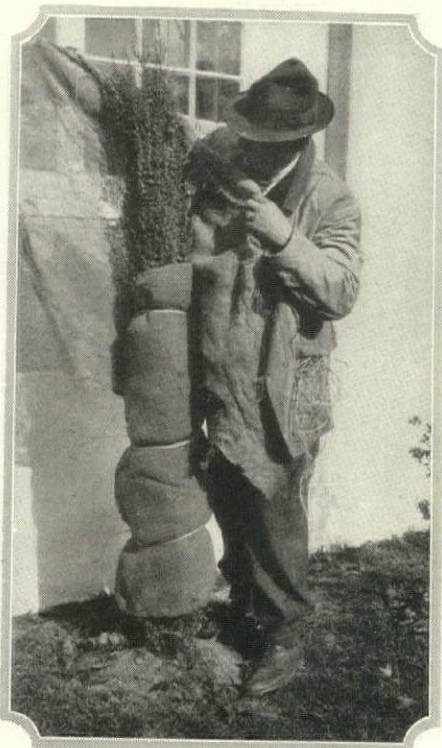


Pine boughs upright in the ground will save many evergreens from sun scald

will reduce the fertility of the ground. Surfaces that open up fissures or are damaged by erosion should be protected. It is too late to take any action at this time, but efforts should be made next season to prevent such conditions by covering the surface with some suitable crop. Heavy sowings of rye with some winter vetch added are recommended for this purpose. In fact, this is an invaluable method of soil restoration and should be practiced whenever possible.

Shielding the Tops

There is little difference in the result of the various methods of protecting the tops of shrubs,



The less hardy slender evergreens may be protected with wrappings of burlap



To hold the leaf mulch in place, dead branches or pine tops are often used

they could no longer support the tops, and when growth started the whole structure failed and broke down.

All new plantings of deciduous trees and shrubs should be mulched, and shallow rooting trees such as birch, peach, etc., need this protection for the first few years. This is also true of the cane fruits such as raspberries, blackberries, currants and gooseberries.

Annual mulchings of good stable manure should be applied to all perennial borders, to serve the double purpose of protection and re-fertilization. Bulb planting of all kinds must be protected, also; in this case manure is preferred, but other mulching materials will do. The object is to secure a deep covering, as the entire rooting system of the bulbs is within the working radius of the frost.

Frost Protection

In some cases the protecting material consists simply of sufficient bulk to prevent the frost from penetrating and doing damage. This is true of the protection of vegetables when stored out of doors. Leaves are the best material to use for this purpose, although hay or other loose material may be substituted. Even perfectly hardy vegetables such as parsnips should be covered slightly, to lessen the labor when gathering them. The best plan to follow with vegetables is to bury them in trenches out of doors where they will retain their freshness. After mounding up properly with earth the trenches are thoroughly covered with leaves or litter until there is no danger of the frost penetrating. In all such cases where the material is used for protection from frost it should occasionally be loosened up to prevent matting. If the mulch mats it loses its protecting value.

It seems advisable to devote a few lines to the protection of the soil during the winter. Soils winter kill the same as plants. We must bear in mind that the soil is composed of myriads of small living organisms, which if destroyed

bushes and small trees. The advisability of certain methods varies somewhat according to locality. When possible to procure them, pine boughs make one of the best materials for winter covering; they may be gathered, sharpened at the end and placed in openings made in the soil with a crowbar. They should be placed between or around the plants to be protected.

Burlap or other material of this kind is very useful for covering the tops of individual specimens. It is advisable to erect some sort of framework to prevent the covering material from lying on the plant, otherwise the snow will sometimes accumulate on the covering,

freezing the foliage fast and doing damage.

Very formal plants such as boxwood or junipers are often damaged seriously by the accumulation of snow. In many cases this is heavy enough to break the branches, to prevent which the plants can be tied together with bands of rye straw or burlap. String should not be used, as it is liable to cut the trees if any strain is placed upon it.

Special Cases

Boards or sometimes the sides of packing cases are also used for top protection. They are unsightly but in some cases very necessary. For instance, at seaside resorts where the salt spray burns the plants, something very substantial like this is needed.

Tender deciduous plants such as standard roses, hydrangeas, etc., may be buried to prevent winter killing. The best method is to loosen the roots slightly on one side so the plant can be laid over without breaking and then mounded up with soil. Small plants can be covered by placing a barrel over them and then filling it with earth. Climbing vines that winter kill can be taken down from their supports, the tops tied together, and buried. By practicing this I have successfully grown such tender plants as the sweet scented jasmine in the latitude of New York.

Boxwood edgings should always be covered to prevent damage. The winter of 1917-18 proved conclusively that, no matter how well established the planting, it was apt to be damaged by cold. We cheerfully pay insurance on our other possessions, so why not a small sum to protect our plants? A few corn stalks or some meadow hay, held in place with a few sticks, will save the boxwood.

Tender tea or hybrid roses must be protected to prevent winter killing. The tops may be strawed in or covered with excelsior. The soil should be well mounded up around the base of the plant, to turn the water away and afford additional protection.



Edge the large planting with poultry wire to hold the leaf mulch

THE FARM GROUP of EDWARD F. HUTTON, Esq.

BAY SHORE, N.Y.

CHARLES M. HART, *Architect*



Tebbs

The buildings are grouped around three sides of a farmyard which is fenced in, on the fourth side, by a graduated picket fence, an arched bower pronouncing the entrance. These buildings are a guest cottage of living room, two bedrooms and bath, a garage for six cars, a kennel for eight dogs, a stable with accommodations for six cows and a gardener's cottage of six rooms and bath

Between the windmill and the kitchen garden stands the gardener's cottage, a substantial little frame house of hand-split cypress shingles painted white and with painted pierced shutters. A portico repeats the character of the dormers



The windmill, a feature of the countryside, stands before the farmyard. Its lines are graceful, and its great arms give a sense of action to the scene. Like the rest of the buildings it is of cypress shingles painted white



An ancient Roman brazier was probably the inspiration for this 17th Century Italian foot warmer

KEEPING WARM IN A COLONIAL WINTER

How They Used Warming Pans and Foot Warmers

GEORGE WILSON JENNINGS



Early English bed warmer

WHEN Sancho Panza wrote his famous story about rest and sleep he may have had, in his mind, a vision of the good, old-fashioned warming pan. But that was many years before the device came into use, many years before it was introduced into the homes of England and the houses in this country. Even in those early days a warm bed was a mark of hospitality to a guest!

Stone water jugs were used from early times but the real luxury of a warm bed was not attained until warming pans came into use.

The Warming Pan

The pan or bowl is usually made of copper and is circular in shape, about 12" in diameter and 4" deep. It has a hinged top or cover which is perforated and on which are etched quaint designs in landscape scenes intermingled with many of the old-fashioned flowers of our grandmothers' day—plox, Sweet William, bleeding heart and marigold. The handle is about 4' in length and was sometimes made of oak, although the better quality warming pans usually had a mahogany handle richly carved in ornate designs.

This adjunct to the household of other days always hung by the open fireplace where it was "right handy" to be mustered into service at any time. It was always kept highly polished and formed, as it hung on the wall, a cheerful disc to reflect the light of the glowing fire.

In Colonial days fire was rarely laid in the sleeping rooms at night, although fireplaces were usually provided. So the warming pan was used to warm the beds before they were occupied. Anyone who has experienced the trying cold of a New England house in winter can form some idea of what this article did for comfort. The chilling entrance into the icy-cold bedroom was somewhat mitigated when one slipped into the warm sheets. For that was how the pan was used—it would be filled with coals from the big fire down stairs and pushed about between the sheets, constantly and rapidly to prevent scorching the linen. (And they used linen sheets in those days, real linen sheets, than which nothing can be colder!)

Today, of course, the hot water bottle and the electric heating pad have taken the place of this Colonial adjunct, but there are still homes in New England where the warming pan is kept in constant use on cold nights.

Its English Source

The idea of this convenient luxury originated in England about the year 1740. Almost every English home possessed a warming pan and some big houses boasted as many as six, all kept busy in the winter season at the bedtime hour.

A London paper many years ago gave a description of a famous warming pan presented to Queen Victoria soon after her marriage to Prince Albert. This was especially made for the Queen by a well-known silversmith in Cheapside. The bowl was of silver and the hinged top of gold, bearing the English

coat of arms. The handle was ebony. It was considered the finest example of a warming pan ever made.

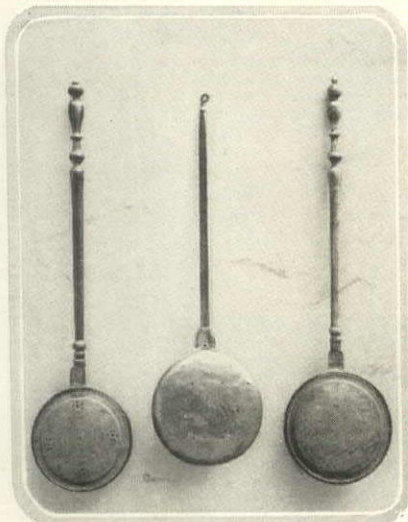
In 1750 Ebenezer Coffin of "The Crown & Beehive," Cornhill, Boston, imported 200 warming pans. He did not foresee that the day would come when they would fetch a good price; in fact, he thought little about the matter save to rid himself of what appeared a bad purchase. So he composed a long advertisement that appeared the same year in one of the Boston papers in which these articles were offered "very cheap for cash or short credit." The price was £1 each! Today a good warming pan at an antique dealer's will fetch anywhere from \$15 to \$40. If you are fortunate, you may pick up one occasionally in the country, direct from the owner, for a somewhat lower price.

Two fine warming pans are found at Mount Vernon. Both are of English make. One has etched on the cover a design representing a basket of fruit and has an English birch handle. The other is oblong in shape, which is rather rare in this country, and has on its cover a basket of old-fashioned flowers, and a mahogany handle. Evidently the Father of His Country appreciated a warm bed and made generous use of these methods of getting one.

During Lafayette's visit to America in 1825, he made a tour of New England and was entertained at one of the famous houses in Portsmouth, N. H.

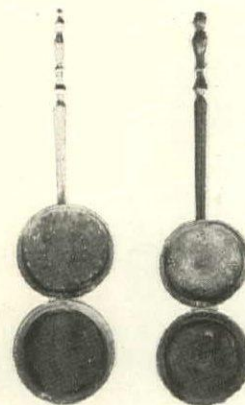


Foot warmer of early 18th Century American make

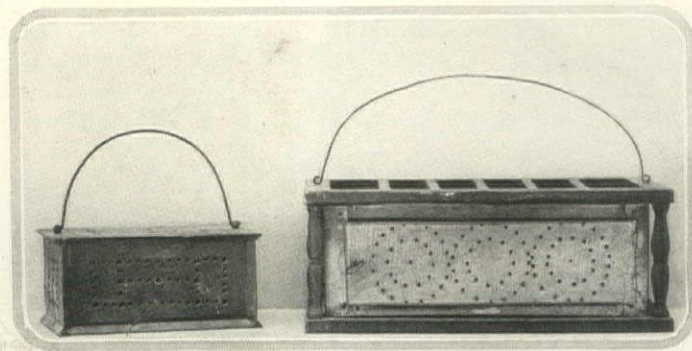


Three early English warming pans. Note perforated and etched top

Early American warming pans with hinged top



Early American portable foot warmers. Courtesy, Metropolitan Museum



It was at this home, so the legend runs, that he saw a warming pan for the first time. He was being shown over the kitchen, with its rows of pewter, copper and brass pots, and later enjoyed the luxury of a bed made comfortable with a warming pan. Turning to his hostess—a lady of French descent and quite a linguist—he remarked fervidly, "*La maison Americaine est ideale!*" Upon his departure his delighted hostess presented him with an English warming pan, and it is said that when he returned home he introduced the device into a number of French households.

Colonial Foot Warmers

Our Colonial forefathers had other simple methods of heating which we, in a coalless winter, might well envy. There was the foot warmer, for instance, a wooden frame holding a pierced tin box in which the coals were laid. These Colonial braziers were set in rooms or taken in coaches. An iron handle made them readily carried about.

In Colonial times the fact that the church was cold was no excuse for failing to attend divine worship, and our forefathers got around the discomfort by taking with them small flat foot warmers, one of which is illustrated here. These were set in the bottom of the big box pew, the door was closed to keep drafts off the feet, driving robes were wrapped about stockinged legs, and the master of the house slept comfortably through the sermon!

Both warming pans and foot warmers were useful as well as ornamental pieces of furnishing. The traveler, the invalid as well as the luxury-loving have been thankful for them. Their burnished faces added to the stern glory of Colonial interiors. Let us not forget their humble service when we chance to pick one up in the antique shop. For although we have more modern devices for heating, the warming pan can still be made an attractive decoration by the fireplace in a Colonial room. With the handle removed and with

a wrought iron stand in which to set it, the pan will make a delightful brazier. And braziers, by the bye, are returning in favor—for flower holders, at least.

One occasionally sees the less attractive portable foot warmer put to an esthetic use. A fine box is inserted in the wooden frame behind the perforated tin side, and filled with flowers. Ivy takes naturally to the handle and the aged household utensil eventually is smothered in foliage.

Thus do these old objects come down to us. Valuable in their time, they can be of value to us now if we understand their history and their present day decorative possibilities.



(2001) Useful and welcome, an individual Sheffield silver and glass egg cup with salt, pepper and spoon. Complete \$5



(2002) Tea set of Japanese china with wide bands of blue and yellow panels in bird and flower design edged with black. Tea pot, sugar and creamer and six cups and saucers. \$10

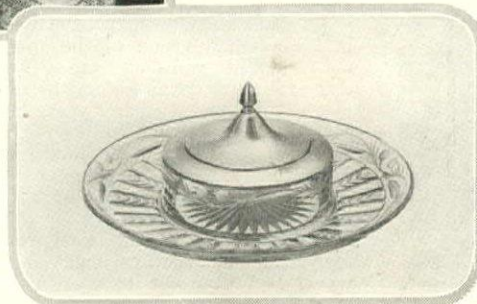


(2003) A sterling silver hot milk jug in the style of Guernsey is always acceptable. It is 4" high. \$16.50



(2004) To aid Hoover an etched glass honey jar with silver top and platter for crackers. 9" diameter. \$33

(2005) Solid silver dinner bell, \$8. Next to it (2006) a combination jigger and corkscrew in silver, \$5.75



(2007) A cheese and cracker dish of engraved crystal has a sterling silver lid. Diameter of dish 9 1/2". \$14.50

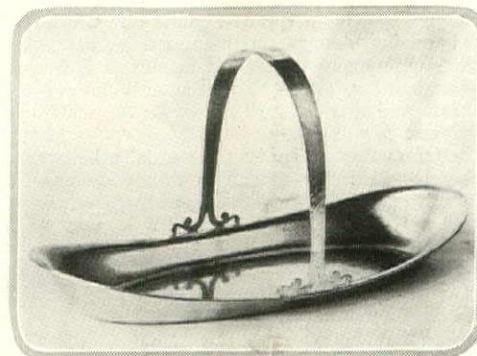


(2008) A sterling silver sweet basket, beautifully wrought, 7 1/2" in diameter, makes a seasonable gift. \$11.50

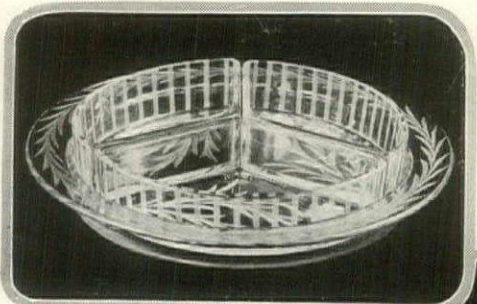


CHINA, GLASS and SILVER for the CHRISTMAS TABLE

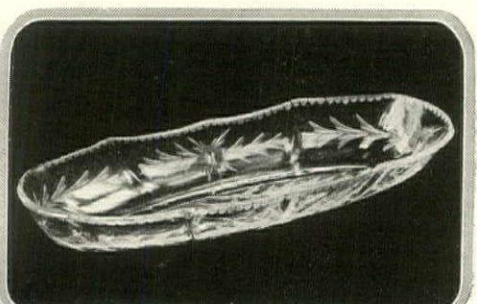
The House & Garden gifts this year were chosen with a strict regard to war limitations. They are useful, their prices are reasonable and they can be transported in small bulks. Kindly order by number. See page 54



(2009) Suitable for war bread or muffins comes a basket of hammered solid silver. It measures 12" long. \$28



(2010) Octagonal plates of a new design in English semi-porcelain. Empire blue with rose flower panels. 8" in diameter. \$12 a dozen. (2011) The cheese dish is a welcome novel gift, \$5



(2012) An hors d'oeuvre dish of etched glass in three parts which fit compactly into the round dish beneath, is exceptionally priced. \$4



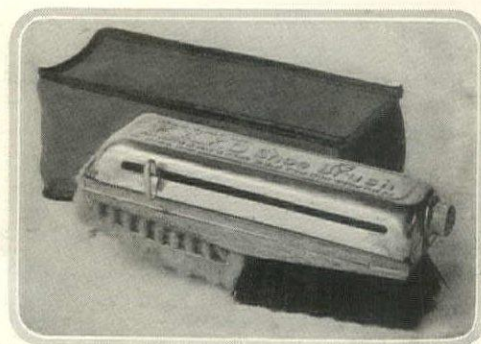
(2013) Small decorative dishes such as this for celery or relishes make suitable and inexpensive war-time gifts. 10" long. Etched glass. \$1.50

FOR HIM IN SERVICE

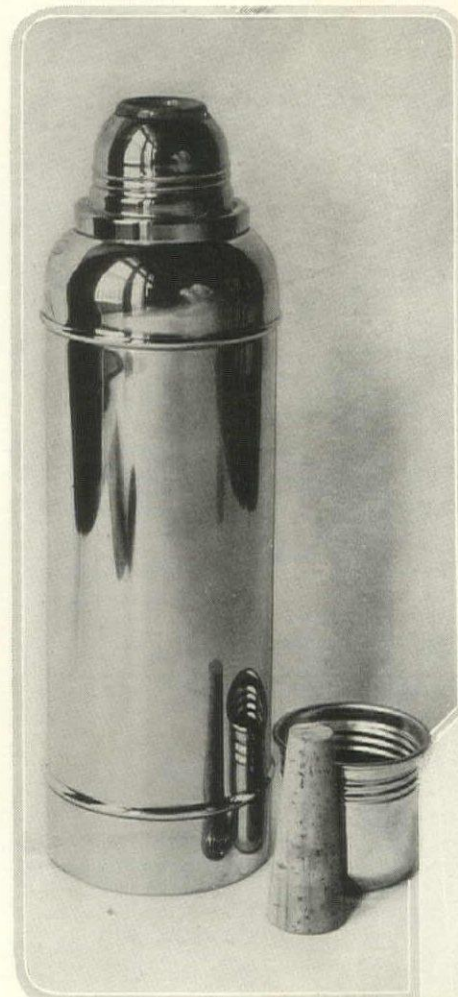
Kindly order by number. See page 54



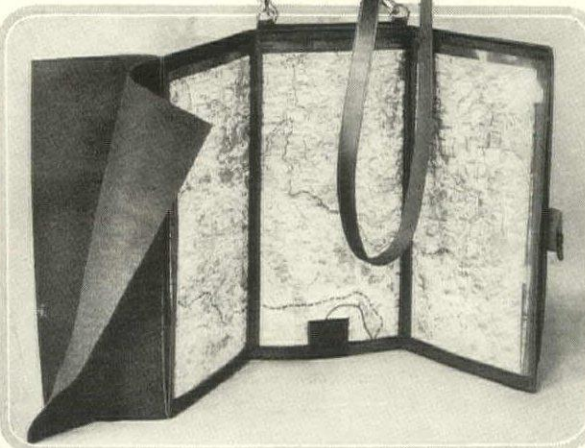
(2014) An air cushion of khaki colored cloth, which when folded up is contained in a small case, is a useful gift for the man in service. It may be had for \$2



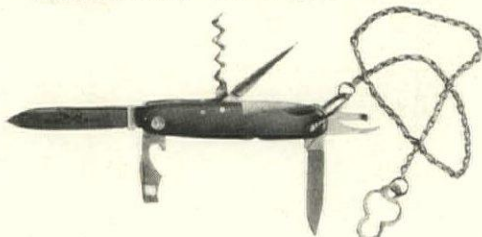
(2015) A khaki shoe polishing kit contains a brush with felt and bristle ends and a tube of polish attached to the top. A compact camp adjunct. \$1.25



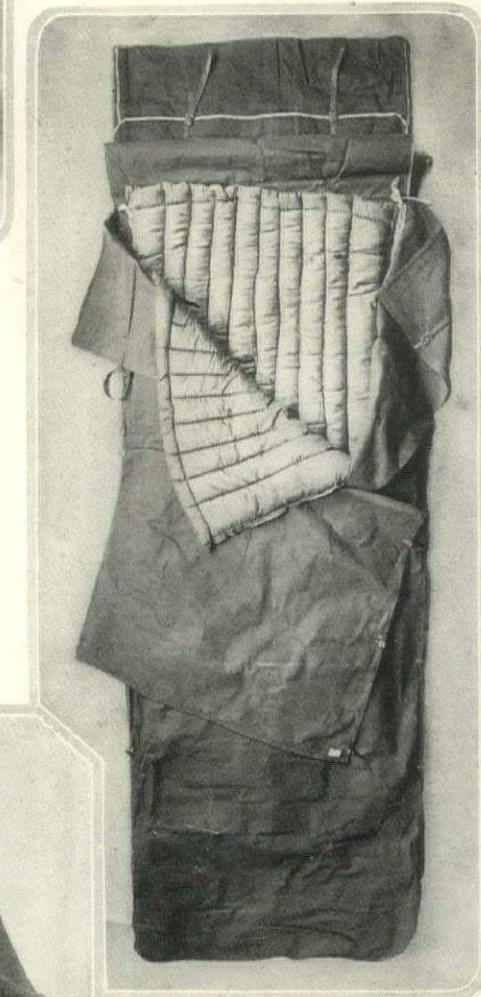
(2018) Hot coffee before a monkey drill in the dawn's early light at camp will be made possible by this quart size, unbreakable Thermos bottle. \$9.50



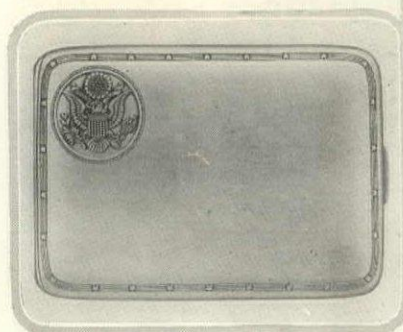
(2016) An officer's hand-sewn dispatch case has transparent space for map, a flap for notes and a detachable strap. \$14. Map, 50 cents extra



(2017) He'll appreciate a good jack knife with a chain attached. \$3.25



(2019) What could be more welcome at camp than a sleeping roll of khaki colored cloth with a vermin proof Kapok mattress lining? Rolls up compactly. \$28.50



(2020) A sterling silver cigarette case with an etched coat of arms of the United States measures 4½" by 3⅞" and holds twelve cigarettes. \$23



(2021) Essential for the cold weather, a khaki colored wool sweater with four roomy pockets. \$13. A pair of heavy, warm khaki colored gloves (2022) with strap. \$2.50

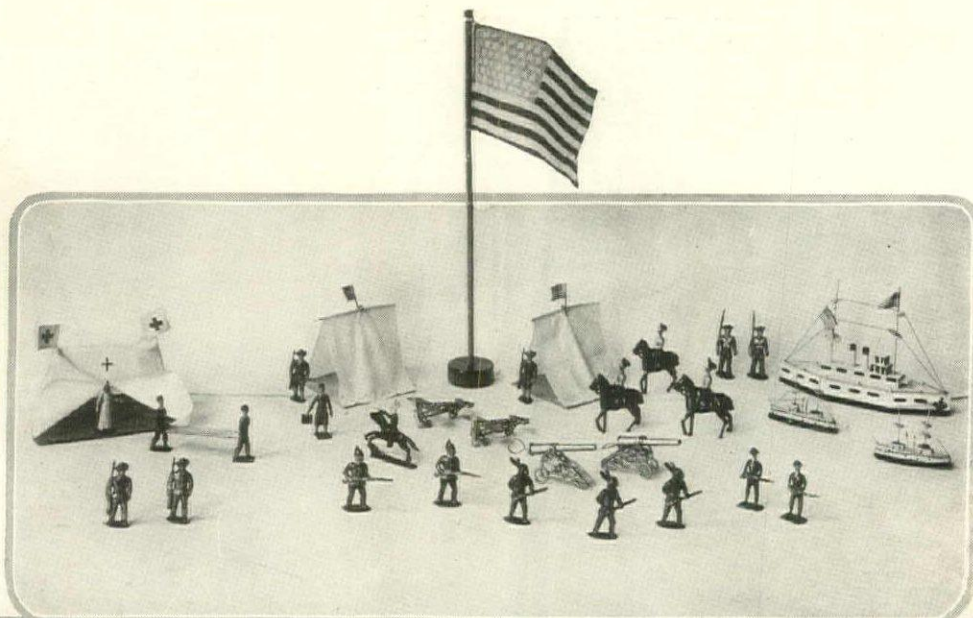


(2023) A collapsible pail of strong brown duck has been found a necessity by our men. Open, it measures 12½" in diameter and 7½" high. \$2.50

INSIDE SMALL STOCKINGS

Kindly order by number.

See page 54



(2024) War in the nursery! Lead soldiers, airplane guns, a small fleet, Red Cross tents, to say nothing of Old Glory. Complete, \$3.50



(2026) The fruits, flowers and vegetables are first cut in small round disks from the paper, then the young House & Garden enthusiast matches them up in the book. 50 cents



(2025) A paint box with colors, ruler, pencils, eraser, compass and T-square comes at \$1.75



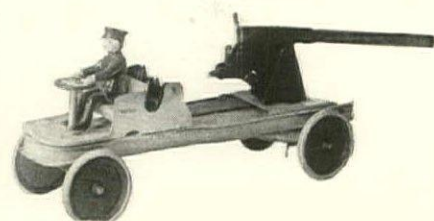
(2027) For the youngest householder, a wash tub, wringer, washboard, laundry basket, iron, clothes pins and rope, with real soap, starch and cleanser. Complete for \$1.75



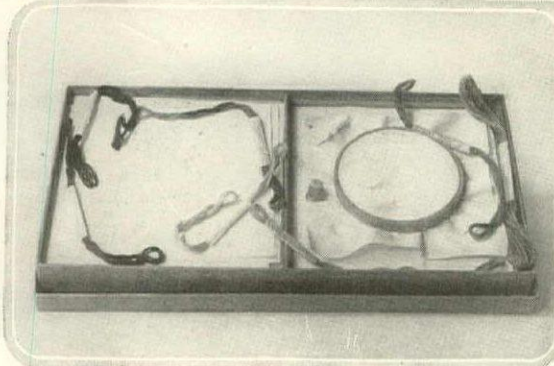
(2028) A thrilling machine gun, well made, 18" long with wooden cartridge attachment sells for \$2.24



(2030) A puppy grab bag, 12" high is filled with toys. Stuff it with cotton and you have a pillow! \$1

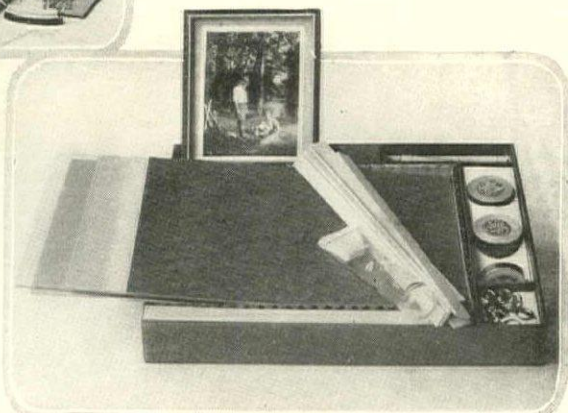
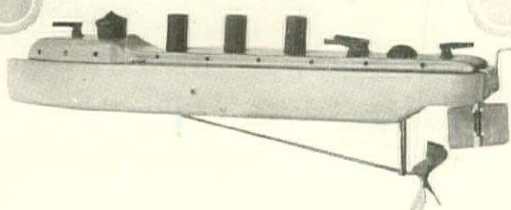


(2029) This auto truck with machine gun attachment actually works, even if it is only 8" long. \$1.49



(2032) A small embroidery set with six stamped pieces and several skeins of colored threads would be welcomed by a little girl at Christmas time. 46 cents

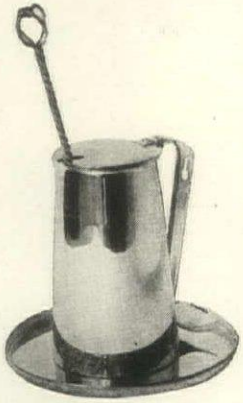
(2031) This destroyer will sink the fastest U-boat in any bathtub. 12" long. Painted battleship gray. 94 cents



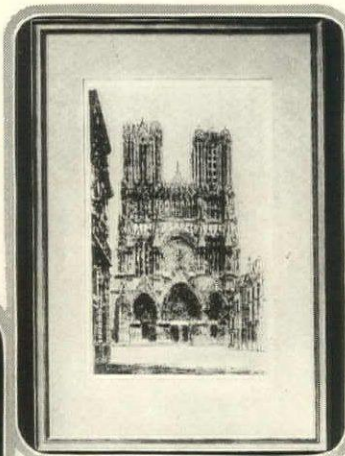
(2033) Here's a complete outfit for picture binding—bristol board, glass, binding tape, rings and moistener. Enough for six pictures. The set, without picture, sells for \$1

PRESENTS for THE HOUSEHOLD

Especially selected for the war-time purse because they are useful, inexpensive and can be transported in small bulk. Kindly order by number; see page 54

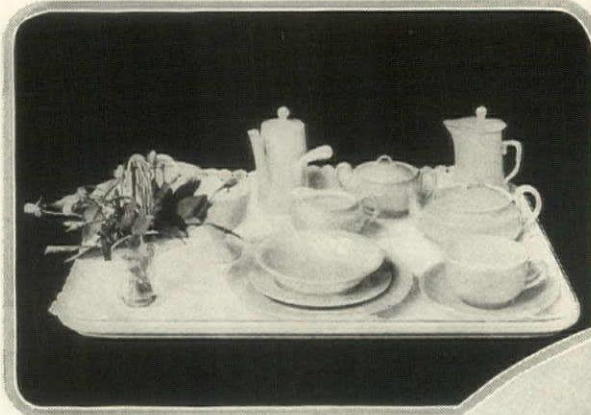


(2034) A Cape Cod fire lighter and tray of brass is always useful for the hearth. It costs \$5



(2036) Exquisite etching of Rheims before the invasion, by De Witt H. Fessenden. Natural wood frame, \$15

(2035) Crystal candy jar beautifully etched, with enamel top in pink or blue. 10" high. \$10



(2037) A seventeen piece, individual breakfast set, comes in pale lavender, pink, blue or yellow, including the white enamel tray. \$17.50

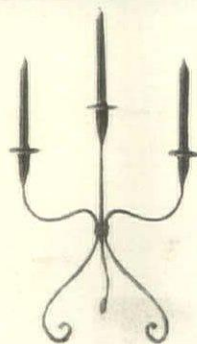
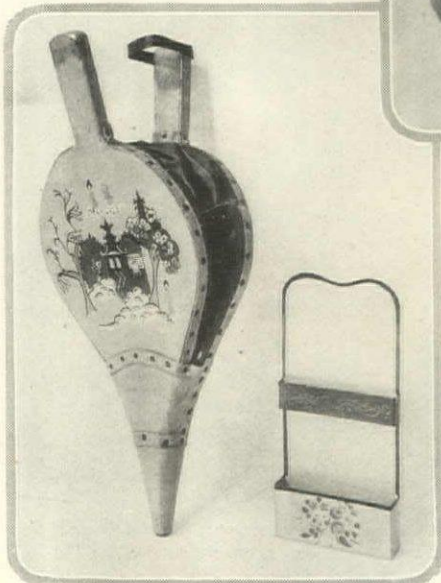


(2038) A tea service of hammered brass consists of tray, tea pot, creamer and sugar bowl, and sells for the small sum of \$7.50 complete



A hall console grouping. (2039) Dull gold or green oval mirror, 28" by 19". \$17. Dull brass candlesticks with quaint bells attached, (2040) \$8 a pair. Brass bowl, (2041) 8" diam. \$3.50

(2042) The painted bellows, which come in yellow or black, sell for \$5. A metal wall pocket, (2043) for mail or time tables, is to be had for the sum of \$2



(2045) Of Belgian wrought iron come three-branched candle sticks. 17" high. Equipped with old gold or yellow candles. \$12.50 a pair



(2044) A waste basket that defies the ravages of time is made of perforated metal painted yellow with decorations and black frame. 15" high. \$7.50

GIFTS of LINEN

Kindly order by number.
See page 54

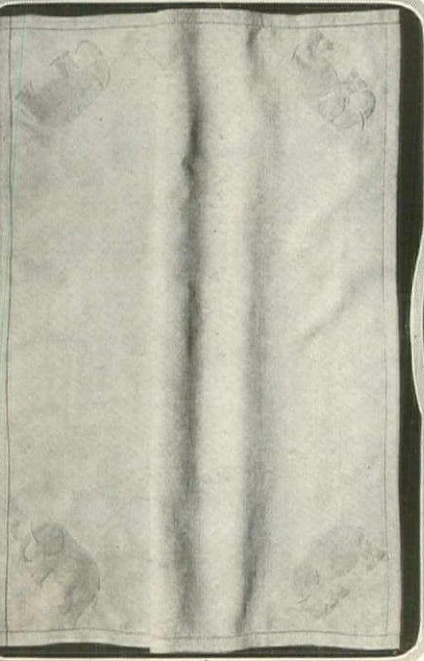
(2046) Set of two bath towels, blue, lavender or pink, 45" by 24". With face cloths. Ten days to monogram. \$5 including monogram

(2047) *Filet* finger bowl doilies, 6" diam. \$10 a half dozen

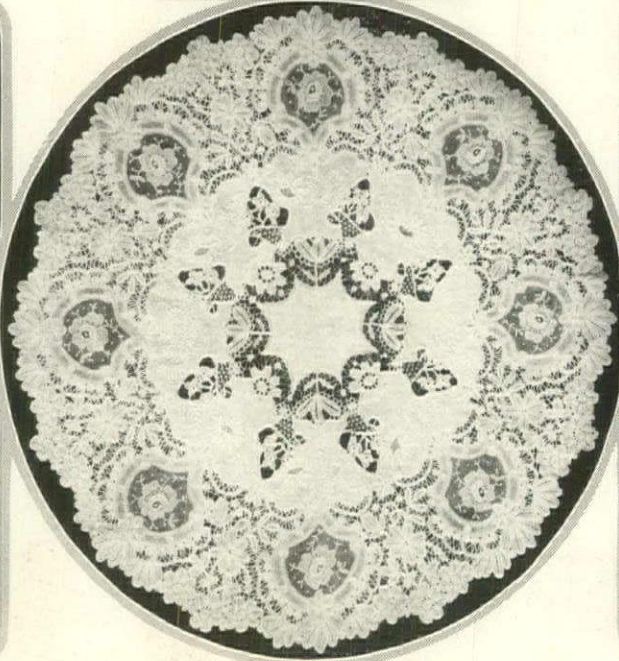
(2048) *Madeira* embroidered cocktail napkins, \$1.75 a half dozen

(2049) *Oval* tray cover, cut work and filet edge. It measures 12" by 18". \$10

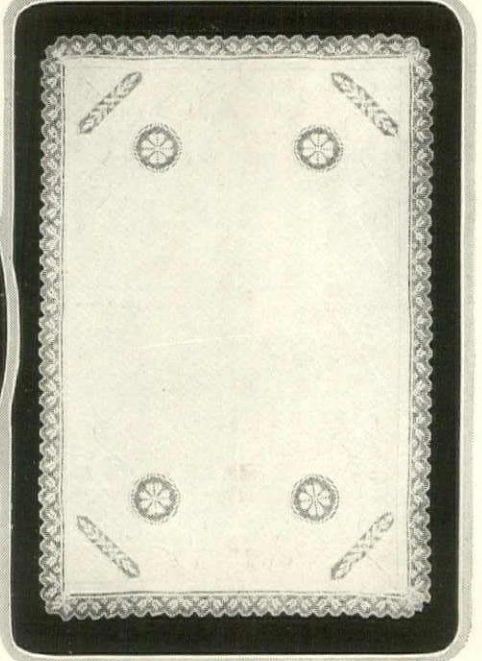
(2050) *Italian* linen tea cloth, \$8.50. (2051) Napkins, \$25 a dozen



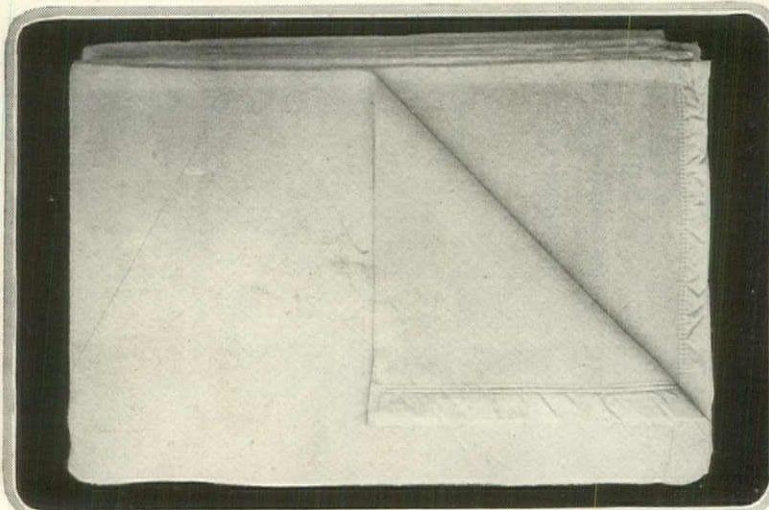
(2052) An alluring table cover of cream linen with pink gingham elephants. It is 1 yard square and costs \$6



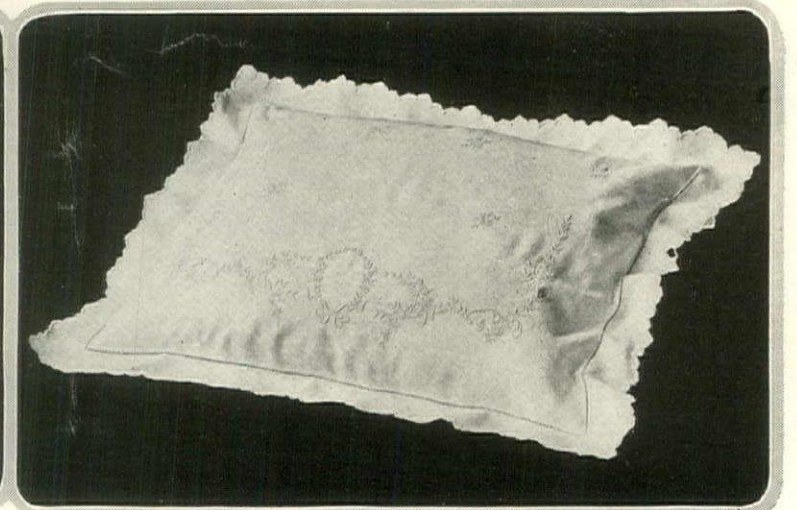
(2053) Renaissance and rose point forms the center of this table cover sold for French and Belgian Refugees. 18" diameter. \$57



(2054) Tray cover of embroidered linen with fine filet inserts and narrow edging. 18" by 27". \$13.50



(2055) In all white or with blue or pink striped border come fine blankets bound separately. 60" by 90". \$12.50 the pair



(2056) A lingerie pillow of linen with fine embroidery and scalloped edge. 12" by 16". With china silk covered down pillow. \$12.50

FINALLY—A NUMBER OF USEFUL THINGS

Which can be purchased
through the HOUSE & GARDEN
Shopping Service. Kindly or-
der by number as shown on
page 54



(2057) Plated silver chop dish, 13" in diame-
ter, \$7.50. (2058) Graceful plated silver fruit
basket, 8" by 9½", \$5.25. (2059) Cheese
dish and six plates of white and gold
china, \$4.75



(2060) A revolving "Lazy Susan" of mahog-
any, with glass top 16" diam., \$10. (2061)
Glass honey jar with plated silver top,
\$1.75. (2062) Plated silver creamer, \$7.
(2063) Sugar bowl, \$7



(2064) Book ends are al-
ways acceptable. These of
a Gothic design in com-
position with polychrome
finish are \$7 the pair



(2065) A gate leg table with flaps that fold
down compactly. Table is 27" high, 30"
long and 24" wide. Painted in any shade
or in walnut or mahogany, \$40



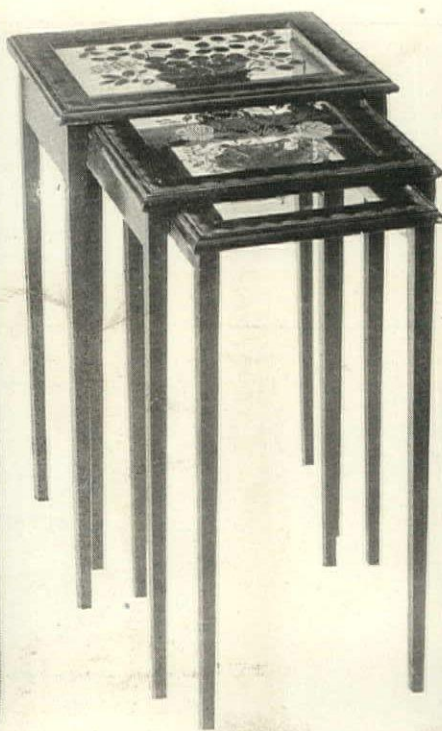
(2066) Sconces in carved
wood of a lotus pattern
come at \$9 the pair. They
are 14" high and finished
in dull gold



(2067) This is a remarkable reproduction of
an old Chippendale tip table, 28" in diam-
eter, 27" high. Made of finely figured
mahogany, carved or molded, \$160



(2068) Narrow enough to be inconspicuous in
a hallway, a dull finish mahogany umbrella
stand of simple design, 30" high with a tin in-
sert at the bottom for the umbrella drip. \$8.25



(2069) A nest of three mahogany tables
with painted design on under side of
glass, and gilt decorations on frames.
Top table, 18" by 12". \$45 the set



(2070) Mahogany tea wagon, folded flap, 45"
high, \$34. (2071) Gold and white tea service,
\$15.45. (2072) Lace edged linen cloth, 36" by 36",
\$28. (2073) Napkins to match, \$32.50 half doz.

December

THE GARDENER'S CALENDAR

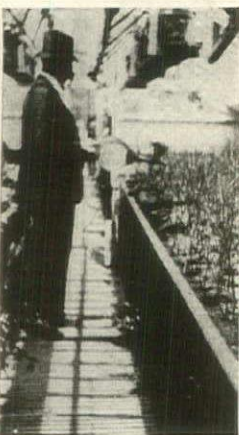
Twelfth Month



Tar paper collars around the fruit trees will protect the bark from rodents



Peaches and other tree fruits can be grown under glass if well pruned, etc.



Careful attention to insect pest control is essential in the winter greenhouse



Do not neglect the winter bulbs. Forcing of many kinds may be started now

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. No time must be lost in putting the celery into winter quarters. Mound up the soil well to turn the water, and cover the whole surface thoroughly with leaves or litter to prevent the frost penetrating to and damaging the stalks.	2. This is the last call to put away the root crops such as turnips, carrots, beets, salsify, parsnips, etc. These vegetables are best stored in deep outdoor trenches well mounded and covered with litter.	3. Do not neglect to mulch, as described on pages 42 and 43. This practice not only protects the roots from extreme weather conditions, but prevents the soil from becoming impoverished. All types of plantings are benefited by it.	4. Tender evergreens, especially those that have just been transplanted or are not growing well, should be protected from the sun. Pine boughs, burlap, corn stalks, etc., may be used, as described on another page.	5. Bulbous plants of all kinds that are planted in fall will often start into growth in a warm spell. To prevent winter damage to this class of plants it is advisable to cover the plantings with leaves or litter late in the fall.	6. All pottery or other ornamental flower vases which remain outdoors should be turned over so that there will be no danger of their holding water and possibly splitting. Marble work should be covered with boards or straw.	7. What about some sort of trellis for the cane fruits? There is no question but that this is the best way of handling this class of plants in the garden. Use spring coil wire and stout posts to prevent sagging under the weight of canes.
8. Mushrooms are very easy to grow if the conditions are right, so why not try a crop in your cellar. Use fresh horse manure made into a bed 12" deep and well firmed. Pure culture spawn is by far the most dependable kind to use.	9. It is a good practice to tie some tar paper collars around the young fruit trees to prevent damage to the bark by the teeth of rabbits and other rodents. Never allow any litter to accumulate at the base of trees and harbor pests.	10. Birds are the natural enemies of insects, and you will attract them by feeding them regularly in winter. Be sure to place the food so that no prowling cat can reach the birds while they are occupied in feeding.	11. All the garden tools should be cleaned and put away, if you have not already attended to this important task. A coating of some inferior grade of oil will prevent the handles from checking and keep the steel bright.	12. Why not build a few melon frames? They are not hard to make, and really high quality melons are impossible without them. If you have no garden frames of any kind this is a good time to build some for use later on.	13. Dormant fruit houses that are entirely without heat because of the lack of fuel should be protected by covering the grape canes or peach trees in them with heavy wrapping paper to prevent the danger of sun scald this winter.	14. Paper white narcissus or other early bulbs which are intended for house forcing can now be started into growth. Light applications of liquid fertilizers will improve the condition of the plants and the quality of flowers.
15. Trees that are infested with scale should be sprayed with one of the prepared oils. Do not postpone this work until spring, as two sprayings are necessary with trees that are infested. Strong solutions can be used at this season.	16. Have you ever tried dark forcing in your cellar? Rhubarb, chitney, sea kale and asparagus are all adaptable to it. Plant the dormant roots in deep beds and keep them well watered, excluding the light with boards or heavy paper.	17. An abundance of protecting material should be on hand for the protection of frames that are filled with vegetables. Do not make the plants soft by applying the material unnecessarily, but be ready for any emergency that may arise.	18. Lawns that are very uneven and contain numerous small pockets can be easily corrected by covering with some good top soil. This can be scattered on with a shovel, and the rains will gradually carry it into the voids and fill them.	19. Don't you want an arbor over that garden entrance? One will not be very expensive to buy, but if you cannot afford this you can build it. The woodwork should be bolted to locust posts which will not decay at the base for a long time.	20. There are many useful garden articles of home manufacture which can be made now, when outdoor work is slack. A good measuring rod, markers of various sizes, stakes for the flower garden, may be mentioned.	21. House plants should be sponged regularly to keep the foliage free from dust which impairs the breathing processes of the plants. Use tepid water with just a drop or two of kerosene mixed in to give a little gloss to the leaves.
22. If you examine the fruit trees while dormant you will be surprised at how many cocoons you will find. Most of these are of harmful species and should be gathered and destroyed. Burn caterpillar nests with a long handled torch.	23. Winter is the best season to prune grapes. If left until spring they will invariably bleed where the cuts are made. Grapes fruit on new wood and it is therefore advisable to cut them back quite severely at this time.	24. House plants should never be repotted during winter; those which show the need of fertilizing can be stimulated by mild applications of liquid manure or concentrated fertilizer. Keep all the moss scrubbed from the pots.	25. Do you intend to graft some good varieties on any of your fruit trees? If so, you had better get the scions ready and buried in the garden so that they will be properly retarded for the grafting next spring. Attend to this now.	26. Have you looked over the potatoes since you put them in the cellar? A few bad potatoes will cause a serious loss if they are not removed. If they are sprouting it shows that the storage place is too warm, and the troubles should be remedied.	27. Winter is the best time to remove trees that must come down. After cutting, the stumps can be removed with stump pullers; or where possible to use it, dynamite makes a clean job, especially when the ground is thoroughly frozen.	28. With stock that is perfectly hardy and where there is no danger of winter killing, pruning operations of all kinds may be carried on throughout the winter. Always paint the large scars with tree paint to prevent decay.
29. New land may be cleared this month. Underbrush and timber are best removed when the trees are dormant and when other work is not pressing. Save the ashes from the brush fires, as they are excellent fertilizing material.	30. It is a good practice to look over all outside trenches where vegetables are stored to make certain that the rain is not penetrating them. Covers made of tar paper are a good protection for these storage places, and are easily arranged.	31. The freezing method is one of the best for the transplanting of large trees. Trenches can be dug around the trees, and when the ball of earth and roots is frozen solid they can be moved with perfect safety and good chance of success.	<p>This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.</p>			

I FEEL kinder shut in an' lonesome when winter comes—durned if I don't. 'Tain't only because I have to keep indoors more 'count of the weather an' my rheumatism, neither. I got to studyin' about it last night, watchin' the steady little flames from the hickory logs in the settin' room fireplace after the folks had gone to bed an' the lights was all out, an' I calc'late the trouble's mostly because the garden's buried in the snow an' there's nothin' to do in it any more. Ye see, ye can't never be alone in a growin' garden. It's a town, like; full of all kinds of life an' business—flowers, birds, butterflies, worms—each with some partic'lar work to do, an' doin' it. Ye get to workin' in a garden, an' first thing ye know ye feel like ye was a part of the life of it—helpin' the live things that need help, an' fightin' them that's ag'in 'em. No, ye can't never be downright lonesome in a garden; nor shut in, neither.

—Old Doc Lemmon



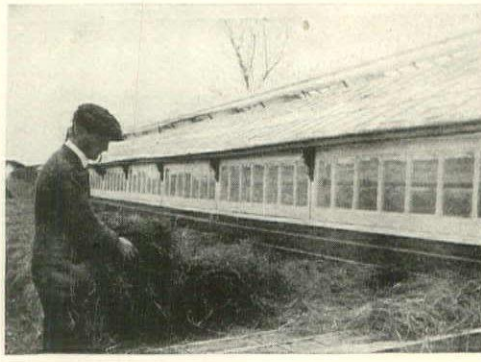
Winter scrubbing of the trunks will destroy the eggs of harmful insects



Practically every type of planting, as well as the soil, is helped by mulching



All transplanting or potting work calls for firming down the new soil



A heavy covering of salt meadow hay will protect the vegetables growing in frames. If exposed to heavy winds, keep the hay in place with branches



A right angle nozzle will make it easier to spray the under sides of leaves



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During this busy Christmas shopping season, we regret that we cannot send articles on approval.

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October 25, 1918.

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84 Jones Street,
Boston, Mass.

No. 2008. Sterling silver sweet basket. Page 46. December HOUSE & GARDEN. \$11.50.

No. 1012. Hors d'oeuvre dish of etched glass in three parts. Page 46 December HOUSE & GARDEN. \$4.

P. S.—If you cannot secure these gifts, you may purchase the following articles for me and send me the difference, if any, in cash:

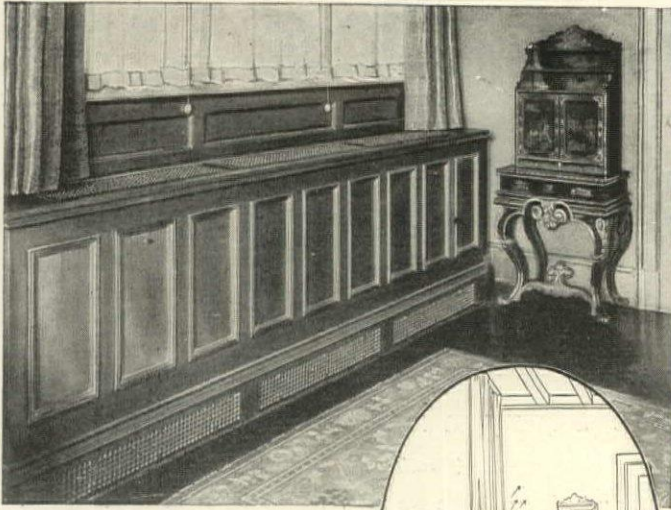
No. 2021. Khaki colored wool sweater with four pockets. Page 47 December HOUSE & GARDEN. \$13.

No. 2025. Paint box with colors, ruler, eraser, pencils, etc. Page 48 December HOUSE & GARDEN. \$1.75.

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Walter Crane designed for Christmas a
May Day card!

The Story of the Christmas Card

(Continued from page 19)

Christmas cards, just as there are now, but those cards of yesterday have not, on the whole, been surpassed in their Christmas atmosphere by the cards which have followed them. May a renaissance of their spirit come to pass!

Cards and Their Makers

After Sir Henry Cole's successful card appeared—that it was successful is attested by Messrs. De la Rue's reproduction of it in 1881 by chromo-lithography attests—many card printers entered the field with Christmas cards. I can well imagine that the firm of R. Canton were immediate followers of the 1846 experiment, for as early as 1840 Canton was well known through his publishing numerous sets of valentine and birthday cards. T. Sulman and Dean & Sons must have likewise been alert in this line. Elliott of Bucklesbury has been credited with the introduction of chromo-lithographed Christmas cards and 1858 is put as the date of the first Christmas cards with designs in relief stamped in colors. Before 1850 cards were colored by stencilling or hand-colored. The more elaborately embossed cards were the product of a Fleet Street card publisher, Thierry by name, who was the first publisher to develop the Christmas card trade to anything like remarkable proportions. Messrs. Goodall, however, have probably best claim to be the first Christmas card publishers about whose products we have authentic date information. They issued a series of Christmas cards designed by C. H. Bennett in 1864 followed by other Bennett sets up to 1867.

By the time the '70s arrived the Christmas card must have become firmly established. The period 1878 to 1888 has been put as the one in which the finest cards were produced.

Of course, the Christmas card collector—there are such persons; Mr. Jonathan King had, some twenty years ago over 150,000 different Christmas cards mounted in some 700 volumes!—will prize the earliest examples even though they may not be so beautiful, and fortunate indeed is he who may chance upon the Cole card of 1846!

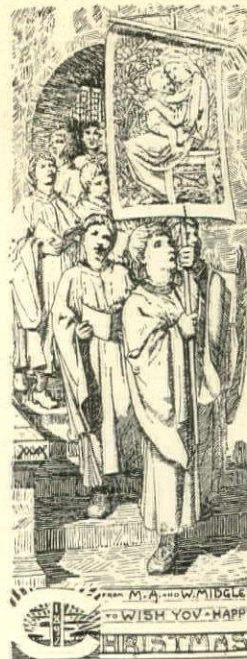
American Cards

Louis Prang of Boston was the pioneer of Christmas card publishers in America. Prang was born in Prussia but left Germany in 1848 as he refused to bend to Prussian slavery. He had taken part in anti-autocratic revolutionary activities and in 1850 sought a home in the Land of the Free, becoming loyally attached

to the home of his adoption. Being of Norman-Huguenot stock, it is not strange that he sought liberty rather than Prussian spiritual disintegration. In 1856 Prang founded his famous lithographic establishment in Boston. The early floral, fruit, bird and other fancy cards printed in gay colors and used by merchants throughout the country in the period following the Civil War and later the Centennial Exposition of 1876 suggested to Mrs. O. E. Whitney the suitability of such designs being issued for sale at Christmas time with "Merry Christmas" printed upon them. These cards were immediately popular and the demand for them immense. The Prang firm employed the best artists and their work not only equalled but surpassed that of the English firms. Exhibited at the Vienna Exhibition it inspired the Austrians and the Germans to enter the field, but the German cards never equalled the Prang products, nor, as a matter of fact, the English cards of Marcus Ward, Raphael Tuck, Eyre & Spottiswood, De la Rue or other famous English Christmas card producers.

American Artists Compete

The Prangs held several Christmas card design competitions, the first in 1880, when Samuel Colman, Richard M. Hunt, E. C. Moore of Messrs. Tiffany & Co. were judges. The judges of the last contest were Samuel Colman, John LaFarge and Louis C. Tiffany. The designs contributed were by the foremost artists of the day and were later exhibited in the leading cities of the United States. Among the prize-winners were Elihu Vedder, whose mural paintings came later to lend dignity to the decoration of the Library of Congress in Washington; Dora Wheeler, Charles Caryl Coleman, Rosina Emmet, C. D. Weldon, Will H. Low, Thomas Moran, Frederick Dielman. Among other artists who designed cards for Prang and whose names were later to become noted in the annals of American art were F. G. Atwood, Reginald B. Birch, William M. Chase, F. S. Church, Palmer Cox (inventor of the Brownies), Paul de Longpré, the famous flower-painter of bygone days but a master unapproached by today's moderns; Abbott H. Thayer, Thure de Thulstrup, Frederic Waugh, J. Carroll Beckwith, T. W. Dewing, E. H. Blashfield, J. Alden Weir and Douglas Volk. Celia Thaxter and other noted writers contributed verses and "sentiments" for the designs.



Personal card of 1892,
by W. Midgley



There is an
unmistakable
style to things
from *McHugh's*

What better for a sensible
Christmas Gift
than a Comfortable
McHugh willow Chair—
or a gaily Cushioned Sofa.

Make Early Selection of
Your Gift pieces and allow
adequate time for finishing
and Cushion upholstery
to carry out your ideas.

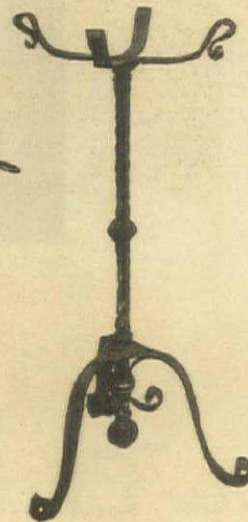
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Countess of Rothes, Mary, daughter of Gresham Lloyd, Esq.; married 1763, when she became the second wife of John, 9th Earl of Rothes, who was representative peer of Scotland in 1723 and made Knight of the Thistle 1753. In 1770 she married Bennett Langton who was one of the original members of the Literary Club and a friend of Dr. Johnson and Sir Joshua. She sat twice to Reynolds, first in 1764 and again in 1766. She died 1785.



"COUNTRESS OF ROTHES"
BY SIR JOSHUA REYNOLDS (1723-1792)
Size of Canvas 30" x 25 3/4"

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OLD ENGLISH INTERIORS

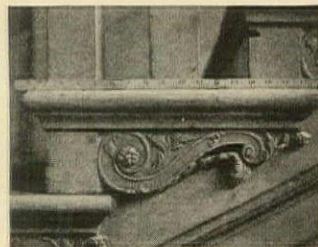
TAPESTRIES

LONDON—27-29 Brook Street W.

Stair-Rails, Spindles and Newels

(Continued from page 23)

appear less than 6"). As a rule of thumb, remember that the width of the tread and the height of the riser ought to be multiples of 75. It was the observance of approximately these proportions that made so many 18th Century stairs so comfortable and easy to ascend.



Bracket under treads at State House, Philadelphia

Newels are the natural terminals and stays of the balustrade or banisters. They are structurally the supports upon which the intervening sections composed of hand-rails and spindles depend. As they occur at points of structural stress to support and stiffen the railing, they require structural and decorative emphasis. Structural emphasis is given by their size, contour and height; decorative emphasis by their shape, surface ornamentation, or some sort of surmounting cap or finial. A continued newel, extending like a post or pillar from floor to ceiling, or from one landing to the base of the landing immediately above, contributes both apparent and actual strength to the staircase structure. It is found chiefly in Renaissance work, but instances of it occur, now and again, in our own American Georgian work of the Colonial period.

Hand-rails, which form the line of connection between newels and into which are tenoned the tops of the spindles, like the associated features, changed in form with varying architectural fashions but were not susceptible of much

decoration beyond the profiles of moldings. It is worth noting that some of the early forms of rail that could be wholly grasped by the hand were more logical in shape than many of the later and broader rails.

Spindles, constituting the filling between hand-rail at top and steps or covering string at bottom, into both of which they are tenoned, admit of almost unlimited decorative treatment. Indeed, their function, apart from contributing to a feeling of protection and keeping children and household animals from falling through, is almost purely ornamental. As alternatives to spindles or balusters, the space between hand-rail and steps or covering string may be closed in with thin boarding pierced with ornamental perforations; filled with fretwork or strapwork, either in the flat like a silhouette, or with carved surface; with decorative panels, either pierced or solid; or in some cases with scrolls or lattice-work.

Strings, covering and concealing the ends of steps in the earlier staircases, and contributing an aspect of solidity and strength, might be either merely molded or elaborately carved.

Brackets, placed under the outside projecting ends of treads in the later staircases, when fashion dispensed with enclosing strings and left the contour of step ends exposed to view, were purely ornamental in function.

Interior Decorations That Soldiers Like

(Continued from page 27)

that interior decorators have training and experience in a thoroughly practical side of living.

Two of our illustrations show rooms in the United Service Club, the decoration of which was a donation by Mrs. E. T. Stotesbury of Philadelphia. They are of special interest for several reasons: they are attractive as to plan and color; they serve as an example of furnishing for our fighting men on a basis not restricted by a war budget; and they mark a kind of war relief activity since vetoed by the Government which now insists that war work, to have government sanction, must be brought into line with Government organizations in which no personality figures. The obvious reason for this move on the Government's part is to free all war work from a possible stigma of charity. This is surely due our men in the service.

The third class of buildings devoted to the refreshment, rest or social life of our fighting men consists of those new houses used for war purposes now built with an eye to the peace which is to follow.

In the minor war relief work as well as the major variety we are reversing the German idea. Long before the war they built school houses convertible into hospitals. We who have had our imaginations touched by such forethought applaud England who builds now for munitions and munition workers with an eye to post-war uses. Our government has sent men to England and France to study this problem in its larger meaning, and there is reason to hope their reports will be acted upon.

In the putting up of what must be temporary refreshment huts such as one sees on the grounds of the New York Public Library, the point has been to

build and furnish quickly and cheaply for immediate and transient use. In the temporary huts put up by the New York Y. M. C. A., where it was not necessary to regard future use, the decorator, Mrs. Albert Herter, has indulged in dashing inexpensive cheer. The furniture is of simple lines, strongly built, and painted a vivid "peasant" blue; bright yellow curtains hang at the windows, the lamps have parchment paper shades with one broad band of orange encircling them for decoration. Dozens and dozens of these shades are being made by a bachelor who has no occupation, is much too old to fight, and has discovered that he has the knack required to accomplish this feat as part of his war work. Mr. Albert Herter, the well-known artist, gratuitously painted pictures of an original decorative character on the walls.

Buildings used as soldiers' clubs under the jurisdiction of the Commission on War Camp Activities (such as the Haversack at Wrightstown, New Jersey, near Camp Dix) are often private dwellings bent to the needs at hand and not infrequently built especially for the use of the soldiers with an eye to peace ends.

The patriotic donors of canteens, hostess houses, soldiers' and sailors' clubs, etc., have found that unused houses lent free of rent for war purposes can be made so alluring, that under the magic touch of a wise and conscientious decorator, their value actually goes up. A few dollars in chintz and paints, arm chairs with bright cushions, broad tables piled with reading matter and well lighted by day and night, will lure the men. Human beings coming and going give life to any place;

(Continued on page 60)

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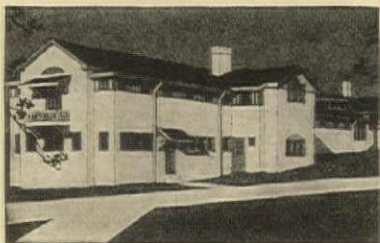
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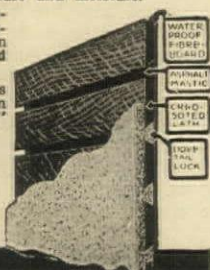
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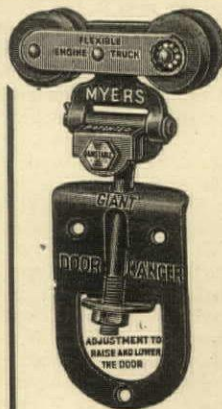
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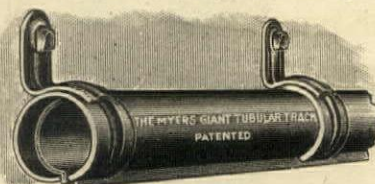
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Interior Decorations That Soldiers Like

(Continued from page 58)

a constructive atmosphere is created and the house no longer counts as dead property.

That present needs may be met while future needs are anticipated is a fact which not only stirs architects and interior decorators to interesting and entertaining feats; the idea has taken hold of many thoughtful men and women of the laity. One woman we know recently rebuilt a monstrous cottage of the gig-saw-stained-glass-tower period, which gloried in a magnificent ocean front close to a well known training camp. She deliberately bought this property and planned the rebuilding of the house with regard to the men's comfort now and her own after the war. Then she furnished it with a stock (readily replaced) pattern in chintz and china, using colors which she is happy with, while primary enough to gladden the heart of a Texas cow-puncher! The furniture is of the solid mission type and strongest cane. When completed she turned the whole over to Uncle Sam as a soldiers' club and volunteered as manager. The large living-room, 35' by 20', is made alluring with bright seats, cushions and hangings against a background of woodwork stained a dark walnut shade. The house is of the type where no plaster is used. The day we visited it a dozen or more men in khaki, some of them from the Far West—one, in fact, an ex-cowboy—were singing war-songs and the man seated at the grand-piano, leading the others, had been a member of one of our best orchestras.

Later that same day we heard a violin and were told that the sergeant when

ill and in the Base Hospital fretted for his violin left behind (he had belonged to a restaurant orchestra) and the understanding woman, who had so wonderfully set her stage for others, hired one and this man came there to use it in the friendly, cheering surroundings.

Doctors, nurses and nurses' aids attest to the fact that colors cheer, brace or depress. Interior decorators, masters in the manipulation of color, say the cheering colors are pink, yellow and reds; cool colors gray, violet, blues and greens; restful colors the quiet low tones; awakening ones the striking, intense red, blue, orange and vivid green or purple.

For soldiers' use textiles must not fade or catch dust and they should be washable. Furniture should be made of good quality iron, well seasoned strong wood and the best of cane. Lines for economy must be simple and clean cut. Walls of a sleeping room are more restful if they are done in plain colors or very indefinite designs. Living-rooms and dining-rooms cannot be too gay in color and strong in material with no unnecessary objects. Men need plenty of space.

Decorators who are working on the few houses now being built, old houses to be refurnished and "war relief" buildings register a note of encouragement for all interested in the future edition of American citizens. They say that no one now ever says, "Oh, I'll order this or I'll buy that—it will do well enough for one season." Emotional buying has become bad form as well as poor economy. The new slogan is "build and furnish for the future."

Old French Wall Paper Decorations

(Continued from page 21)

others by a different process. Gradually, block printing superseded the older methods.

The earliest wall papers were printed on small separate sheets. The next improvement was the practice of pasting the sheets together in strips before printing. The making of paper in continuous rolls was a still later invention.

There were many makers of fine wall paper in France during the 18th Century but three of them seem to have been of chief importance, namely, Arthur et Robert, Réveillon, and Le Grand.

Réveillon won recognition from the king for the rich and beautiful wall papers he produced and in 1784 his establishment became the "Manufacture Royal de Papiers Peints et Veloutes", to quote the inscription that appeared over the entrance to his warehouse in the Faubourg Saint Antoine, Paris. It was at this "Royal Manufactory of Wall Papers" that the riots which began the French Revolution occurred April 27 and 28, 1789. Carlyle describes the destruction of Réveillon's establishment and the attendant scenes of disorder at some length in his "French Revolution."

The reprints that are to be had of old French scenic papers are from the old blocks which have been preserved. From a decorative standpoint they are equal to the first impressions that were taken when the blocks were cut from fifty to one hundred years ago. In some cases it was found that a number of the blocks had warped, or had been lost or broken during the period of disuse, but careful repairing and the recutting of the parts that were damaged or missing put the sets of blocks into condition for use.

Among the old papers that have been reprinted are "Psyche and Cupid", "Vues de l'Amérique du Nord", "Decor Chinois" and a number of other decorations of the greatest interest at the present day.

These scenic wall papers may be used with furniture and interior woodwork that show the characteristics of the French decorative styles of the 18th Century or first half of the 19th Century. They are equally good in rooms of a Colonial character, and the examples to be seen in old houses still standing in this country provide ample precedent for their use in modern dwellings.

The Garden on the Cliff

(Continued from page 12)

when the smoke had cleared, there was no garden or cottage or Cap'n Ellis at all, but just another big bite taken out of the white chalk coast.

"We found him under about fifteen tons of it down on the beach. The curious thing was that he was all swathed and shrouded from head to foot in the flowers of his garden. They'd been twisted all around him, lavender, and gilly-flowers, and hollyhocks, so that you'd think they were trying to shield him from harm. P'raps they've

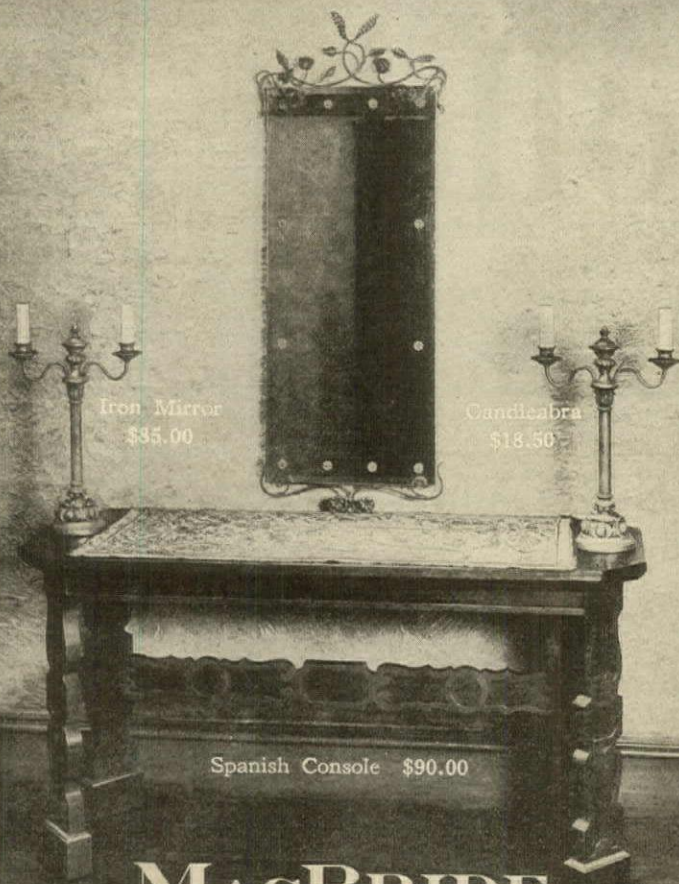
all gone with him to one of them invisible gardens he used to talk about, where he was going to meet his dead sweetheart.

"They buried him on the sunny side of the churchyard. You can see a bit of blue sea between the yew trees from where he lies, so he's got his window still; and there's a very appropriate inscription on his tombstone:

"Awake, O north wind, and come, thou south: Blow upon my garden, that the spices thereof may flow forth."

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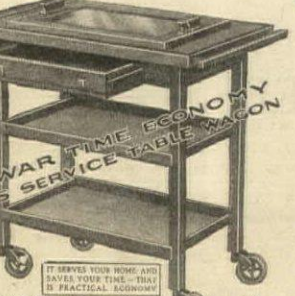


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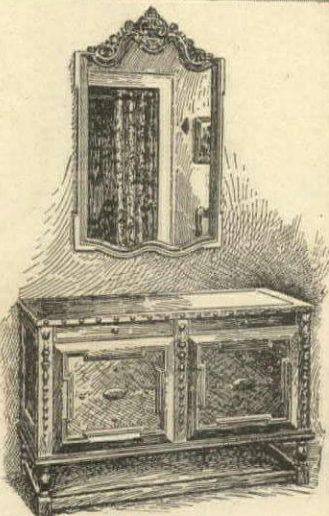
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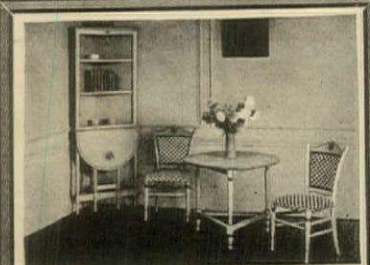
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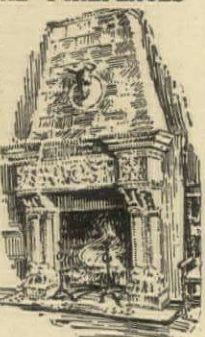
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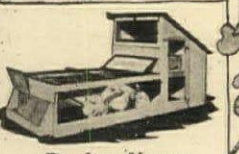
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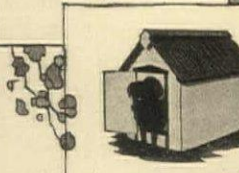
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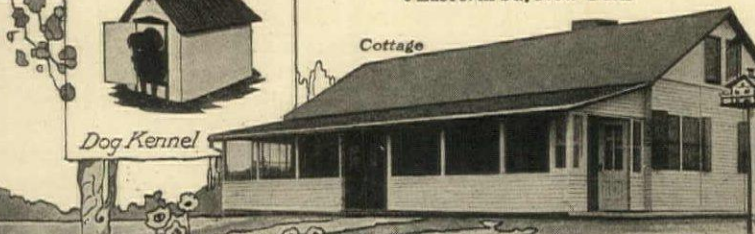
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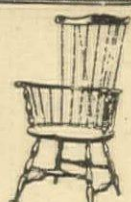
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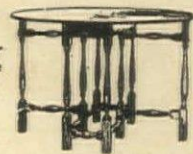


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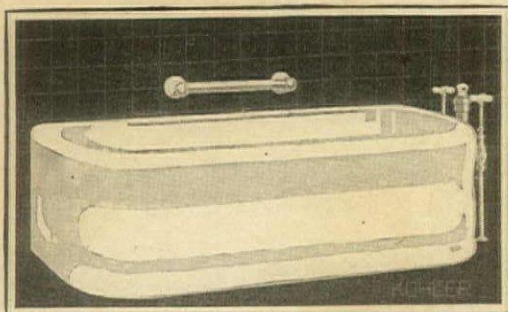


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